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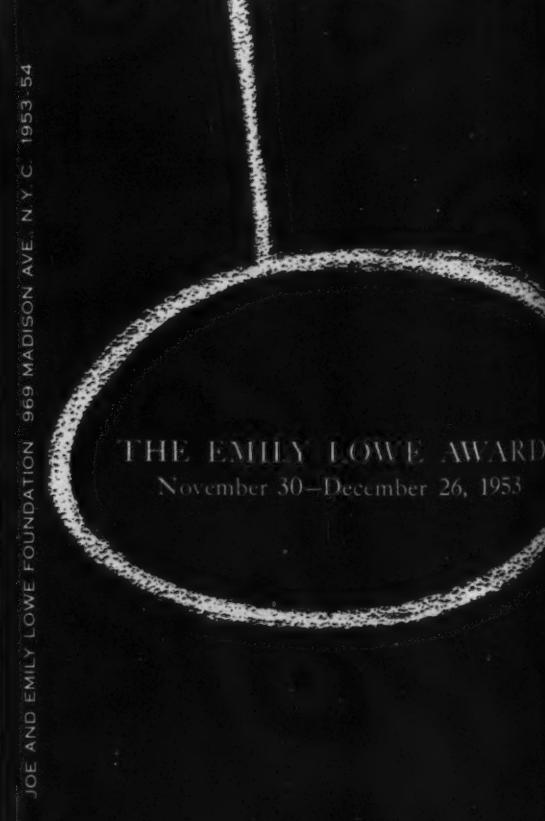
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BAINBRIDGE



Letters

Gallic Emerson

To the Editor:

Jean Bazaine's statement about American Art is one of the most eloquent and insightful I have ever read. It pleased me that his thinking, as a mid-20th-century Frenchman, was reassuringly akin to Emerson's.

How wonderful if we can find "our own parcel of soil and sky" in our time. But we will never find it by "keeping up with the Cultural Joneses". Nor will we find it in developing a Star System, which can stifle our arts as it has tended to stifle our theater and music. Awarding prizes to paintings in competitive exhibitions, as though they were jars of apple butter or quilts in a county fair, offers no solution...

In any case, my congratulations for the excellent and rapid improvements in ART DIGEST.

RICHARD FLORSHEIM
Chicago, Illinois

Vote of Confidence

To the Editor:

I never write fan mail . . . but the magazine of late has stirred me so since it . . . has taken on more interpretation of the broad type and new covers!

The point is, I enjoy what it says, always did in fact, but now I delight in how it says it. The last issue [Nov. 1] fascinates me from Shahn's baffled little man on the apricot cover through Bazaine's insightful, encouraging letter. . . .

My gratitude to all of you for all of this and more to come—for it's a spring with deep sources I'm sure.

JANE B. WELLING
Detroit, Michigan

Correction

To the Editor:

...as an admirer of Pegot Waring's sculpture I wish to call your attention to a serious error in your November 1 issue. You have mistitled the reproduction of her sculpture "Fly" and called it "Bull."

...all of Miss Waring's work is characterized by the search for the essence of the object portrayed.

LYDIA OTTIS VERNON
Los Angeles, Calif.

Report From Spain

Madrid, Spain:

To the Editor: In Spain, change is slow. The taxis, which seem to be those which survived the second Battle of the Marne in World War I, are gradually being replaced by newer models. In the country donkey carts are used everywhere, and the people will look with certain amazement at the speed of the modern automobile. The Prado, one of the most magnificent collections in the world, is as exciting as ever, but on dark days, one does well to carry a flashlight because lighting is practically non-existent. With an annual appropriation which I was told was 3,000,000 pesetas [\$1,168,500], the officials of the Prado are sorely handicapped. Nevertheless, where can one find such glorious paintings of Titian, Rubens and Bosch, for example, not to mention by far the greatest collection of Spanish painting in the world? . . .

The Archeological Museum, the Museum of America and the National Library, all housed in the same building, contain fabulous treasures which it would take months to see. In the library there was a small exhibition of early Christian and Romanesque art of which the highlight was certainly the glorious Visigothic crown, an exchange from the Louvre. Where can one see such superb Hispano-Moresque art as that to be found in the Institute of Don Juan of Valencia? Then, of course, there are Tiepolos in the Royal Palace, the great armor collection in the America and the beautifully displayed collection of



Philip Evergood, cover artist for this issue, titles his ink drawing *Menacing Mouse on Sea Shell*. Born in New York, he studied in most of the capitals of Europe, now lives in Southbury, Conn., and shows at the A.C.A. Gallery in New York. His work is owned by museums throughout the country, and for a generation he has been an inveterate prize winner in competitive exhibitions.

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Letters continued

Lazaro Galdiano which was opened to the public about two years ago. Madrid is a mecca for art lovers which is perhaps too often bypassed by Americans.

Our travels did not take us to Barcelona, to the north of Spain, the enchanting university town of Salamanca, the cathedral cities of Burgos, Leon or Santiago de Compostella. But Toledo, with its wonderful cathedral and its El Grecos, and Avila, with its fine Romanesque churches and its handsome walls, are museums in themselves. The mosque at Cordova, with its pink and white horseshoe arches, is one of the most impressive buildings in the world. The Alcazar at Seville and Granada, with its Alhambra and Generalife, are eloquent testimony to the Moorish splendor that once ruled Spain. The Zurbarans at Cadiz, the Flemish primitives in the royal chapel of Granada's cathedral and the graceful Valencian primitives in the Museum of Fine Arts of Valencia would alone make visits to these cities eminently rewarding.

What about modern art in Spain? It is there, as we have seen by the Spanish section in last year's Carnegie International, but one has to search for it, except in Barcelona, which has in its modern museum not only its own painters, but a number of French artists as well. Madrid's modern museum, housed in a wing of the National Library, has rooms of Sorolla and Zuloaga, but only one small gallery shows what painters are doing today. As far as the modern museum is concerned, cubism and abstract art have hardly ever existed. There is one Picasso portrait of a woman, painted about 1903, but no Miro, no Dali, nor any of the other Spanish-born internationalists....

Of the modern painters in the Museum of Modern Art, perhaps the most interesting is Francesco Costio, who seems to stem from Vuillard. Gregorio Prieto is another interesting artist as are Benjamin Palencia and Eduardo Vicente who are not shown in the museum. "Pepe" Weissberger, that great friend of art loving Americans who came to Madrid, took me to several places. Of particular interest at the Bucholz Book Shop and Gallery was the work of Lago and the young Valdevieso. My search for modern art took me one evening to one of the last of the authentic taverns left in Madrid, the place of the ex-bullfighter, Antonio Sanchez, Sanchez, who was badly wounded in the ring in 1929, had been a friend of Zuloaga for many years, and took up painting to occupy his time. His pictures of Spanish types in the tradition of Murillo and Manet have remarkable force and directness, undoubtedly the result of his having had absolutely no academic training.

Yes, Spain is changing slowly, and one day there will probably be modern painting as well as modern roads. But the character of Spain, with its arid, brown plains, its blue hills, its jagged mountains, and its sober, but friendly people will never change.

CHARLES C. CUNNINGHAM, director
Wadsworth Atheneum
Hartford, Connecticut

[N.B.: ART DIGEST requested from Mr. Cunningham, before his departure for Spain, an account of his impressions of the art scene there.]

Doodle

To the Editor:
I could not let the cover of the November 15 ART DIGEST pass without comment. What stirred me was its utter sloppiness.

The mad, new art has certainly come a long way if this sort of doodle rates the imposing place you have given it...

ROCKWELL B. SCHAEFER
New York, N. Y.

Art Digest

The Reflective Eye by Otis Gage

"Art is - - "

Somewhere Robert Desnos once said that "there are no poems, there is only poetry." From which one can go on to say that there are no arts of poetry, music and painting, but only art. And from there to say that there is neither art nor science nor religion, but only life. All of which is undoubtedly true.

Malraux, at the same time that he speaks of the power of the *idea* of art, insists that the individual work of genius is unique, unforeseeable and inexplicable by what preceded it. And this, too, is undoubtedly true.

"All art is but imitation of nature."

"All art constantly aspires towards the condition of music."

"Poetry is emotion recollected in tranquility."

"Beauty will be convulsive, or will not be."

And this is all true.

Definitions come and go, often telling more about the definer than the thing defined. In sum they are so various as to amount to a catalogue of attributes, or singly, so partial as to be useless. That no satisfactory definition has been made in all the centuries probably means that none is forthcoming. Certainly, over every attempt to define art hovers the fear that definition is the pin in the butterfly of the spirit. At every approach of such an attempt art seems to make its escape to some new realm, some new air that calls for a new acclimation.

And yet the need to define persists, and persists most often among artists themselves. It is a need to regulate, to control and to keep watch—that butterfly can sometimes flutter very aimlessly. Here we approach the morality of the artist which is like that of the bridge-builder: just as the bridge must be strong (good) enough to support the weight of bodies that pass over it, so must the work

of art be strong (good) enough to support the weight of spirit that leans on it.

The poets know how difficult it is to define their constructions, but the nature of their effort makes it possible at least for them to speak of the "voice", that bridge of air. The death of a poet is the cutting off of a voice. Our loss at the death of Dylan Thomas makes this painfully clear. We had known him not by the numerousness of his works, but by the brightness, the richness, the gush and passion of his voice. Now that the tongue is caught behind the teeth, his books will have to speak for him.

The stuffs of painting and sculpture—the paint, the wood, the metal—make us forget that we are dealing with the voice here too, with the most human part of man speaking through the dense materials. If we cannot finally define the nature of art, we do know when we are in its presence by the clarity of its voice. We have only to listen or read, depending on the metaphor we prefer.

Vuillard, who could make a picture with a teaspoonful of paint, or Soutine, who threw his palette on the canvas; Duchamp, dropping his pieces of string, or Pollock, dripping paint; Matisse, who is all joy, or Giacometti, who is all terror; Picasso, who puts everything into his canvases, or Arp, who leaves everything out; Rodin, the drama of the flesh, or Mondrian, the drama of the mind; Calder, with his animation, or Smith, with his animism; Cornell, precious as a jewel, or Kline, bold as a hammer; Shahn, the recorder, or Graves, the seer—all, and more and many others, speak to us through the dumb materials. Whether the voices rise as a chorus or a babel depends on the shape of your mind, but their variety and humanity are the wonders of our universe.

Who's News

The Federation of Modern Painters and Sculptors, at their annual meeting, elected Harold Weston president; Karl Knaths, Vlastav Vytlacil, Louise Nevelson and Theodore Fried, vice-presidents; Edith Bry, recording secretary; Elizabeth Model, corresponding secretary, and Dorothy L. Feigin, treasurer.

Western Reserve University, Cleveland, Ohio, has appointed Xavier Gonzalez as artist-in-residence for 1953-54.

Artist-in-residence at Adelphi College, Long Island, N. Y., Abraham Joel Tobias has been commissioned to paint a mural in the new Charles H. Silver clinic at Beth Israel Hospital, New York, N. Y.

Sculptor Robert Becker of Far Rockaway, N. Y., shared first prize of \$2,000 with a Spaniard in the 1953 Sabena sculpture

contest sponsored by the Belgian airlines. Helen Beling of New Rochelle, N. Y., won sixth prize. Sculptors from 20 countries competed.

First prize in the form of a future one-man show was awarded to Maude Kearns of Oregon by New York's Pen and Brush Club in its fall oil exhibition. Jeannette Genius of Florida and New York won a cash prize for second award. Yvonne Albert won the first prize in the "little picture" section of the same exhibition.

The Sidney Janis Gallery in New York, devoted chiefly to the work of modern European masters, has just added Clyfford Still to its roster of artists. Still is the third American to be taken on by the gallery within a year's time. (The other two are Jackson Pollock and Willem De Kooning.)

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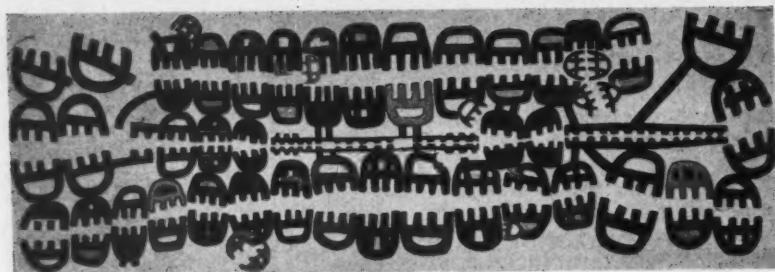
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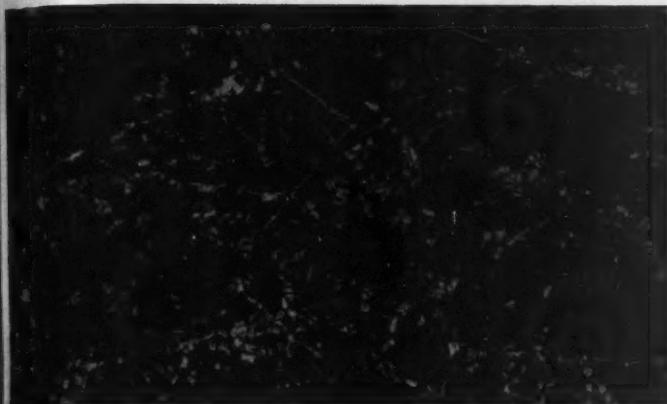
William Scott:
"Yellow and Black Composition"



Jean Bazaine: "Frosty Landscape"



Pierre Soulages: "Painting"



Jean-Paul Riopelle: "Blue Night"



Georges Mathieu: "Painting"

NEW YORK: A Glittering Constellation

Introducing 33 Younger European Painters *by James Fitzsimmons*

An exhibition of the work of 33 "Younger European Painters"—younger in reputation if not, in every case, in years—opens on December 2 at the Solomon R. Guggenheim Museum. Assembled earlier this year in Europe by James Johnson Sweeney, director of the museum, the exhibition is not a survey or cross-section of contemporary European painting, but one man's personal selection. The purpose of the exhibition (to be followed in the spring by a similar one of "Younger American Painters") is twofold: to introduce to the American public the work of lesser known artists; to provide the museum with an opportunity to enrich its collections through the purchase of a large number of the works shown.

Because this is not a complete survey, because each artist—and a country, too, in three cases—is represented with only one work, in some instances atypical or transitional, and because many of the exhibitors are almost unknown here, it is possible for once to look at contemporary paintings as paintings should be

looked at. One may see them, that is, individually, as autonomous objects which stand or fall on their own merits without reference to their authors' other works or to provenance. And because Sweeney's choice is as catholic as it is small and personal, we cannot with any certainty identify a dominant trend in post-war European painting—beyond observing that if, as I believe, the artists represented here include some of the most gifted and influential younger men, then the vital art of Europe today (as of America) is for the most part either abstract or highly "abstracted."

The four or five best paintings in the show display an originality, expressiveness and technical mastery that justify the highest hopes for the future of abstract art. Had I been around when the "old masters" of our times were "younger painters," I doubt that I could have been more excited about their work and more optimistic about the future of art than I am today when I look at the work of Soulages, Mathieu and Rio-

pelle (in my opinion the stars of this show) and of a number of other painters who are missing from the exhibition or inadequately represented. (Need I add that I feel the same way about several American artists?) Abstract art—post-Mondrian on the one hand, post-Kandinsky on the other—has only just begun.

We live in an age of transvaluation. The artists, poets and philosophers and especially the scientists and psychologists have changed the climate of our lives. In the light of their discoveries we have had to relinquish some of our values and radically readjust others. The process of finding, defining and implementing new values is a long one. As a great psychologist has observed, the modern man stands "at the very edge of the world, the abyss of the future before him." Pioneering artists and creative thinkers in all fields have begun the exploration of that abyss. How shall we evaluate the trophies they bring back? the forms they create out of necessity in a new land?

The question is not academic. It is

a question every visitor to an exhibition of art that reflects the modern consciousness must ask himself. Looking at the large painting by Riopelle, an orderly blue, red, green and black jungle of pigment, troweled onto the canvas in adjacent criss-crossing slabs and spangled with glistening filaments of white, what is the visitor to say? If I ask myself what this painting means, it means a dense forest at night with the blue night sky visible through the leaves. That is how the forest looks and feels, only I had not realized so vividly; I had not *seen* my feeling until Riopelle found a body for it. And thereby he provides us with a perfect

Hans Hartung: "T-50 Painting 8"



example of what creative intuition means in practice.

Riopelle's painting also means endlessness, and the universal pervasiveness of certain textures and rhythms. Thus the scientific notion of a continuum becomes a particularized, felt experience. And I am forced to admit that the criticism I might otherwise have made of this painting—that textures should not be uniformly distributed and uniformly rough, but should be played off against each other lest the eye become bored—is simply irrelevant. No doubt an interplay of textures is desirable, even necessary, in a work painted according to the old rules, to meet the old criteria. But if Riopelle had painted this work in another way, it would be another painting and no other painting would have expressed his intuition—and ours—so well. Better to discard the old criteria then, and make oneself available for new experiences, not because they are new but because they exhilarate and expand our understanding of reality—our consciousness.

All of which holds for Mathieu's painting as well: a vast black canvas on which white and scarlet tendrils

coil and snap with extraordinary tension. This is the cosmic theater, the universe, the unconscious, the dark night within and around us in which primordial forces are engaged in a life-giving, life-destroying struggle that can only be witnessed at a remove: in dreams, in the photographs of astronomers and physicists and, most evocatively, in art. Is one then to criticize Mathieu because his palette is limited? or because his painting is linear? What serious person would criticize an artist for finding and using means which are perfectly adapted to the specific content of his art and which express something that has not been expressed before as vividly?

The other painting that impressed me deeply was Soulages'. A somber work, a multiple-cross of broad black brush strokes suspended in an indeterminate smoky space, for me it is a sign glimpsed on a voyage by night, enigmatic, troubling, not to be passed by lightly.

I hold high hopes for these three artists because they have (at least in these examples of their work) the power to command, to transport us

[continued on page 25]

Picasso: Another Wave of the Magic Wand by Sam Hunter

There seems to be no end to Picasso's phenomenal vitality. The latest evidence of the old sorcerer's undiminished vigor in a variety of media is the exhibition at the Curt Valentin Gallery, on view to December 19. There are 28 paintings—about six of them large—18 pieces of sculpture, half a dozen ceramics, and 13 prints. With the exception of one piece of sculpture from the '30s, all the work has been done in the last three years. Four of the items are loans. The rest emanate either directly from Vallauris or from Picasso's Paris representative. The show is stunning and fresh proof that Picasso's creative impulse is inexhaustible. The impulse is sometimes no more than the merest flicker in the stiff, decorative jungle of a landscape; it informs figure painting with new life the moment Picasso seems content to imitate himself. It comes through in the pure state in the fertile invention of his casual sculptures—in a really remarkable series of owls and figurines.

In Vallauris, a small town above Cannes, where he lives and which he is fast turning into a modern pottery and ceramics center, Picasso has been enjoying a happy and congenial family life. Perhaps as a result, a new lyrical mood has infused his art. The grave notes of the somber, haunted still-life of the war and the immediate post-war have given way to

touches of bright color and less savage line (*Still-Life with Bowl of Cherries*); the sting has come out of the spiky grasses, the scarecrow trees and convulsed hillsides of his landscapes (*Winter Landscape*), and even the double-profile visages and horny hands of his figures seem purged of violent content (*Woman with Scarf* and *Woman in Armchair*). The alarming congeries of images are still there, but their effect is more *buffo* than macabre. Picasso's sweetened mood has drugged his chimeras into an impassive, statuesque sleep, or turned them into poor clowns. His themes and cast of characters are the same in recent paintings, but he now presides over them in a new benign, autumnal mood. Like Prospero in "The Tempest," with a wave of the magic wand of his art he banishes his monsters or cuts short any excessive dramatic disturbances.

The change from a dramatic to a lyrical vein has meant a certain thinness, a reduction in intensity of the kind that produced the potent imagery of *Guernica* and pre-war paintings. Emotion is diffused into a general mood and no longer pin-pointed in sharp, searching forms. The most monumental effort of this show, *Kneeling Woman*, is extremely handsome, but it hasn't the expressive power or completeness of statement of the seated figures of the late '30s.

It seems Picasso is less and less interested in testing himself in single masterworks, or in working on an ambitious scale. We can only guess from reproduction of the huge *War and Peace* oil shown in Rome this summer that when he does, he fails to sustain intensity.

But Picasso is still immense—if not in the single work then in the grand design of the whole corpus of his work. The disjointed fragments he produces have a grandiose master scheme behind them, a frame of reference that embraces all artistic periods and languages. His work has the scope and multiplicity of levels of meaning of Joyce's "Finnegan's Wake." For the past decade and more he has been excavating in the art of the past, drawing on the hellenic mainstream of humanist culture, on classical memories, and on peripheral Mediterranean cultures and primitive arts. All his imagery shuttles back and forth between these warring inspirations and strikes fire from their opposition. The bland, ideal beauty of Greek or Fayum heads, in the lithographs, is set against allusions to Cycladic, Etruscan and Negro sculpture, in the bronzes. Often the two sources fuse in a painting, establishing that psychological *frisson* between the civil

Picasso: "Kneeling Woman" (opposite)

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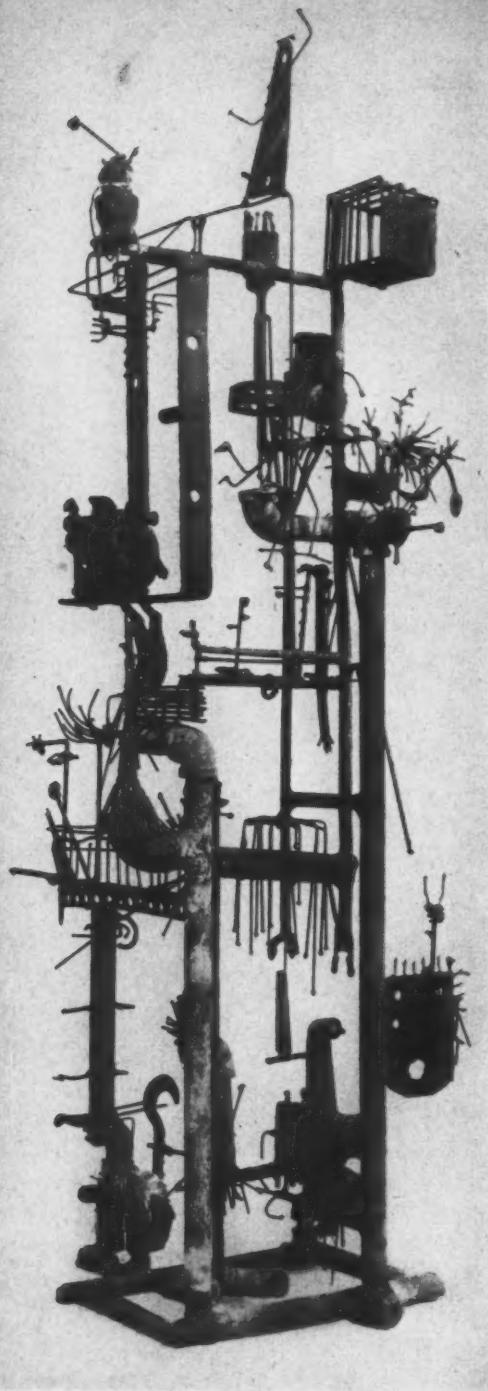
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New York continued



R. Stankiewicz: "Tribal Diagram"

Index of Some American Art by Sam Feinstein

Sometimes the apparently minor works of artists may be a truer index to the current of a period than the artist's more ambitious efforts. From December 14 until January 7, the Tanager Gallery is holding an invitation show of paintings and sculpture, a large exhibition considering the gallery's size; but the more than 60 items to be shown are small, quite small, and seem at first glance like minor creations by more or less well-known artists. Actually, however, the

show is an excellent cross-section of the contemporary spirit in the visual arts. It contains links; it sets up connections. It helps us gauge the speed and the depth of the current. Most of the works in it seem pertinent as well as intrinsically interesting. Moreover, they benefit by each other's company.

This is a show in which the artists' vision has been given wide latitude. A still-life by Joseph Zeppe produces an intensity of physical reality; its

Cast in bronze and painted in the gaudy colors of Mardi Gras masks, they have been assembled from parts of shovels, bolts, nails and screws. They are kneaded into amorphous masses that look like a five-year-old's inspiration in plasticene. It is impossible to say why they are such passionate creations. But after seeing them, one can only conclude that Picasso is a law unto himself. His art disarms criticism. It can only be marveled at.

Stankiewicz: Miracle in the Scrapheap by Sidney Geist

About a year ago Richard Stankiewicz showed some delicate constructions in plaster and metal. They had a lightness and bloom which were partly a function of their fragility, but they were an interim solution. Since then he has acquired some welding equipment; he now makes his full entry into our steel and iron age with an exhibition of his recent metal work, at the Hansa Gallery until December 7.

Foraging in the scrapheaps, Stankiewicz has found all manner of rusted pipes, hinges, rods and bits of old machinery. These he has cut and welded together and transformed by the addition of forms created by himself in metal. There is about his sculpture something frightening at first; it looks, to the quick glance, to be a mere accumulation of old metal covered with rust, jutting menacingly into the surrounding space. But this shock is the first effect of a fresh art.

Stankiewicz' constructions, once you get into them, prove to be miracles of harmony and architecture. Every least element he uses has been absorbed poetically; he seems to have respected each knob and ridge and perforation. And he has assembled the parts of his world with a wit, a logic and an invention that are rare to find.

His world is, to be sure, a cluttered one, as many are; but his is a clutter organized to the nth degree, precise in its distances and thicknesses and

turnings, in the looseness or coagulation of its forms. The rust turns out to be the exact color, and in the end we see that the artist has gone beyond his crude material and created something which is, in fact, precious, elegant and metaphysically stimulating.

A structure alive with an ever-renewed imagery, *Tribal Diagram* sputters with forms and ideas. Inherent in this teeming microcosm of wards and wardens, fools, children and pregnant women, is a fantastic social science. His *Little Phaeton Dreams*, a delicious confection built up on a roller-skate, presents a modern version of Greek myth; it is at once static and suggestive of pent-up energy. This is a very small piece that only the size of roller-skates prevents from being enlarged. (It would be interesting to have Stankiewicz do a monument; he would probably use an automobile chassis and the inside of a boiler, but he would surely show us an undreamed-of magic in these things.)

Abundance and enthusiasm, such as Stankiewicz has, are the very best of qualities. But more important still is accuracy. Accuracy in sculpture is an accuracy of forms so composed as to arrive at the sensation precisely. This accuracy Stankiewicz has, and for this reason I know of no American sculptor, outside of a half-dozen of the older ones, who interests me more than he does.

shiny-skinned fruits are rendered as if the artist hungered for their juices. There are other paintings which figuratively remove the skins to explore new forms and textures beneath the surface.

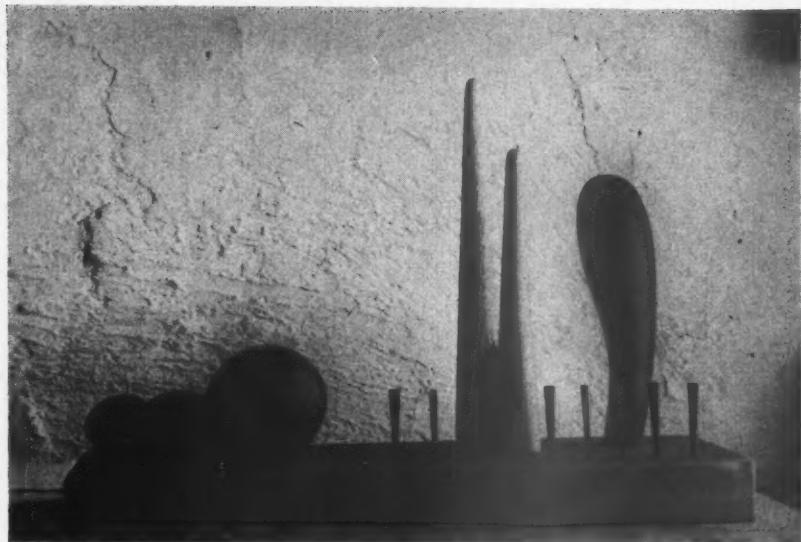
Sometimes a theme can be traced in transformation—an interior, for example. Fairfield Porter paints his motif with Vuillard's softness; Daniel Brustlein's is faceted, recalling Villon; Rudi Burkhardt's painting bares the cold, straight look of the

room, and Janice Biala's canvas is far more abstract—the room's interior has been made secondary to that of the canvas.

While Elaine DeKooning's seated figure is easily recognized, its anatomy has been loosened within a grayed tonality. Nanno de Groot's red and black configuration represents an effort to restate or replace the human figure with a symbol of totem-like impact. Perle Fine's *Charcoal Black and Yellow* is lyrical and carries powerfully. Black is important to Ad Reinhardt, too: he strips it of luster and uses deep violets as vibrant notes.

The show is dominated by non-figurative canvases, works in which the image is poetic rather than literal. Though not documentary, they are nevertheless human documents, to be seen as a direct experience, as poetry is read. There is, for example, Ben Isquith's canvas, a whiteness with warm tints embedded in its piled and furrowed layers; like snow sullied with the marks of traffic, it is no longer pristine, but communicative in its impurity. Herman Cherry's painting is black, deep black, but not dense. There are levels of luminosity in it; it is a dark place but hardly claustrophobic. From it one might exit into George Ortman's world, filled with blueness and a black sun.

Angelo Ippolito's canvas is thickly painted, affirmative, Ryder-like in its simplicity and strength but not in



Sidney Geist: "Landscape"

its color—orange, yellow, red. John Ferren's world, on the other hand, seems to flow into a dissolution, or into a continuum consistent with the modern physicist's concept of matter. Also rhythmic in its flow is Anita Berger's canvas, only eight inches square.

Almost all of the sculpture shares this character: a roughness of texture, the result of piecing together small complexities into a large framework or perforating solids. Sidney Geist's work, done more than 10

years ago, seems the single exception here, its smoothed, elegant forms, contrasting sharply with Calvin Albert's encrusted column, with Albert Terris' corroded head-form, or with the completely open intersections of Ibram Lassaw's sculpture. Esteban Vicente is represented here not by a painting but by a powerfully modeled little nude, recalling Matisse's early sculpture. It is a surprising note in a show which has relatively few surprises, but quite a number of satisfactions.

Burri Patches a Picture by Martica Sawin

A doctor by training, Alberto Burri served in the Italian army during World War II and was taken prisoner by the Americans and interned in a camp in Texas. He began his search

Alberto Burri: "Painting"

for creative expression as a P.O.W. in the desert. When he returned to Italy, he abandoned his medical practice to devote himself entirely to painting. That this was to the great

good fortune of art is clearly demonstrated by the selection from his work on exhibit at the Stable Gallery until December 12. He emerges as an outstanding figure on the contemporary Italian scene, making a significant contribution to that country's current wealth in arts and letters.

The works in this exhibition can best be described as variations on the medium of collage. Actually needle and thread are more important than paste in their construction since the basic material is burlap or other rough-woven cloth, the larger pieces being seamed together and patched with small pieces. Sometimes the artist employs only the burlap, delicately varying its color, attaching small squares which reverse or emphasize a texture, burning a gaping hole, working over the surface with fine stitching in intricate, gleeful passages or dreamy, meandering trails. These are reminiscent of paintings by Klee on an enlarged scale, with the masterful subtleties of texture and tone and the demonic impulse occasionally indulged. But they are a little more





Joan Miró: "Paysan catalan inquiet par le passage d'un vol d'oiseaux"

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— the latter, perhaps because the deadness of burlap is so final, while oil paint has a hopeful luminosity.

In other works, paint, stark white or black, is used in large areas against the collage of materials: remnants of brocade and faded rags, their crinkled surfaces left soft and mottled or varnished over with color caught among the ridges.

Texture often can be exploited to the detriment of the work of art as a whole, but in Burri's work the

creative force is not frittered away in trivialities — the composition is bold and authoritative and he achieves drama and eloquence.

Today, one's responses are so geared to the quality of brushwork and liveliness of pigment that one misses such vigorous manifestations of the artist's activity in these paintings of cloth, and wonders at the man who expresses himself in deft and unobtrusive stitching in the manner of a sail mender or repairer of human

bodies. Yet much of the power of this work stems from the way in which the deliberate and the haphazard, the manufactured and the invented, are allowed to combine harmoniously and provocatively, without intrusion. Like another European doctor, Louis-Fernand Céline, Burri has made the horrendous "Journey to the End of the Night," but his full knowledge of horror is transcended by the terms of sheer beauty in which it is expressed.

Joan Miró: Sixty Years Young by Sidney Geist

The latest paintings of Miró, which are on the walls of the Matisse Gallery until December 12, are all dated 1953, the work of the past two years. The exhibition celebrates the 60th anniversary of the artist; it should also prove to be the most influential show of Miró that we have seen. For here is the Catalan master at the height of his powers, at once freer and more himself than ever, his already unmistakable style asserting itself with a new ease and fullness.

The paintings are large. The largest, whose dimensions are something greater than 7 by 12 feet, is a carnival of color, a Luna Park on canvas, throbbing with a joy both light and deep, with the serious gaiety that is only Miró's. Miró has always liked the long narrow panel and here are two carried to extravagant lengths, and carried off—one roughly 2 by 16 feet, and the other 8 inches by 12½ feet,—banners that fling their magical hieroglyphs over the walls.

Set against the brightness of many of the pictures are the heavy sonorities of *Paysan catalan inquiet par le passage d'un vol d'oiseau*, in which

primary colors lie in a ground of grey. New elements make their appearance: pale pinks and greens used together, large dots of color, and a freer brushwork than in the past—Miró is losing interest in his neatly designed, filled-in motifs. And there are paintings on thick, soft masonite into which he has scratched and dug grooves in a gesture neither excessive nor odd, but always just and justified.

Miró's art is the mural art *par excellence* and the large canvases are conceived as walls, treated with his measured impertinence, largely scrawled with a white line that imitates chalk or crowded with the endless images of a happy creation. Miró should be given all the walls, inside and outside, and all the fences, stone and wood, in the world.

In one of his poems, E. E. Cummings says, "i met a man under the moon on Sunday." In Miró's pictures you are always meeting a man under the moon on Sunday, or a woman under the sun on Monday.

There is a remarkable and pleasant resemblance between these artists. They both have the same vo-

cabulary of star, girl, flower, moon, bird, sun. All the splittings and overlappings of words and ideas that occur in Cummings are the natural grammar of Miró. Cummings' lines swim on the page as Miró's forms do in their colored space. Both are always ready to play, to use any trick or joke, just for fun or to save the day: they are masters of adjustment, of the right note. Both are gay, and want to be taken seriously. And as Cummings is the bad boy of poetry, so is Miró of painting. Cummings wouldn't write a regular poem. (But they scan, but they rhyme.) Miró wouldn't paint a picture using space and modeling. (Those thinned-out strokes? Accidental! Those colors running over each other or just failing to meet? Accidental!)

Comparisons are dangerous, but it is inevitable that Miró leads to poetry. His art is, besides, so close to writing. But it is not a literary writing. It is a writing from the subconscious of a man who lives with his eyes wide open. The fantasy he creates is mysterious to read, but its joyfulness is clear to see.

A Dealer as Collector by A. L. Chanin

One of the famous dealers of 57th Street, Paul Rosenberg, has packed his art cargo and moved further up town. The new gallery now occupies the spacious home of the notable collector, the late Maud Dale, at 20 East 79th Street — next door to lordly Duveen's, and a brief stroll from the venerable Metropolitan. To celebrate the departure from 57th Street, the gallery chose for the inaugural presentation "The First and Only Exhibition of Mr. and Mrs. Paul Rosenberg's Private Collection of Paintings."

With scanty exceptions, the paintings and drawings which crowd the walls of two floors represent our own time, and stress the visions of Picasso, Braque and Matisse. Picasso, the unfailing champion, dominates the

show, in quality as well as in number—in fact, more than 30 of his paintings, large and small, are on view, plus a number of his superb drawings. They belong to the later phases of cubism, and to the classic and neo-classic work of the early '20s.

The first glance shows a broadly unifying aspect: that of a central taste and interest for pictures of delicacy and refinement of forms, and magnificence, sumptuous color. Nothing in the show demonstrates the more forceful and dynamic aspects of 20th-century rebellions in art; nothing echoes Walt Whitman's proud defiant words: "I sound my barbaric yawn over the roofs of the world." Here, Picasso's convulsive forms, or the smashing impact of fauvism, the probing moments in Rouault or Sou-

Matisse: "Dancer with Tambourine"



New York *continued*

tine's expressionism, or the austere power of early cubism, are excluded. The cubism of the 1918-25 period, when Picasso turned towards elegant color schemes and unified forms, comprises the heart of the show. And within this appealing area, the Rosenberg pictures indicate an unerring eye for selecting the top moment and the peak of achievement. As a result, a number of paintings impress themselves on the viewer as already wearing the air of period and museum classics.

Amongst this group is a Picasso classic of late cubism, the decorative, inventive harlequin violinist, *Si tu Veux*, of 1918. Of the same year, and a striking contrast in its refined realism to the cubist forms, is a canvas unknown to most gallery visitors, a *Portrait of Mrs. Rosenberg and her Daughter*. Masterpiece again

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Morris Graves: "Bird Gliding on Golden Sea"

Graves' Aviary of the Inner Eye by James Fitzsimmons

Morris Graves' first large exhibition at the Willard Gallery since 1948 (to December 12) consists of tempera paintings and a few oils. Most of them are of birds: large diving and fishing birds eyeing small silvery fish in the water below; birds swimming in a golden stream; masked birds—all of them birds of the spirit, "little known birds of the inner eye", to use Graves' own phrase.

They are, of course, beautifully drawn, for Graves is an exceptional draftsman with an expert knowledge of his subject, of the feathers, tendons, grasp of the claws, posture and inclination of the head. Most of these paintings are subtly, dimly colored: a black (or dark grey) line on a mot-

tled greenish or yellowish grey ground is characteristic. In two of them, an oil and a tempera depicting fiercer birds cawing and ruffling their feathers, Graves uses deep crimson. Many of the temperas have gilded backgrounds like Japanese screen paintings and I am not at all sure that this device is happy or necessary. Does it add anything essential to the meaning? Does it not rather suggest an antiquarian, "esthetic" approach, a sort of chinoiserie inconsistent with Graves' serious conception of art? Graves draws so superbly and his birds are so expressive, they surely do not need gilding.

As for the symbolism and philosophical content of the work, it is

Taoist and mystical, which adds to its interest for students of these matters but is inessential to an appreciation of its pictorial qualities. Westerners, in their approach to Oriental art philosophy, must be careful not to fall into sentimentality. The Oriental artist is never sentimental: he does not identify himself with the things he depicts; he does not attribute human qualities to plants and animals. Graves does not always avoid this trap, not when he gives the title *Each Time You Carry Me This Way* to a picture of a large bird holding a small fish in its mouth.

Among the oils, *Summer Still-Life* (a squash and a few pieces of fruit

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Vaclav Vytlacil: "Rocky Mountains"



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Vytlacil: Something New

by Sam Feinstein

At the Feigl Gallery, until December 15, Vaclav Vytlacil is holding an exhibition of paintings which is one of the season's happiest. Choosing seascapes and the Rocky Mountains as his themes, and oil paint thinned with naphtha as his medium, the artist has evolved on paper a spontaneous expression which is as cheerful as a dressed-up Christmas tree.

The pictures do not depend on surface charm alone, of course; Vytlacil is far too serious an artist for that. His paintings have always represented a search for structural relationships, for pictorial order. This time, however, something new has been added—or perhaps one might say something has been eliminated. The sometimes unresolved quality of his work is not at all in evidence

Art Digest

December

here; what is present is a facility and assurance of statement. These works may express no greater profundities than his previous ones, but they are certainly easy to look at.

There is a sweep through these paintings which is like an affectionate embrace, as if the artist and the subject matter were old friends in each other's company. There is, too, that most important third party the rectangular surface which witnesses and interprets their rapport. The interpretation is an enthusiastic one.

Vytlacil's fast-drying medium may have been a factor. It has forced him

to make immediate, direct decisions; it has left no time to fumble or grope. It has brought to a point of concerted application the artist's long experience as a painter. And he has been more than equal to the challenge: the paintings have a pace that is animate, a vivacity, a wit.

Some (perhaps one should say most) are better than others. Now and then Vytlacil's statements seem to have been arrived at too easily; they are a little thin. But the best ones dominate the show. They have Marin's electricity and pulse—big, sure linear movements; little staccato

notes that dart back and forth in space like quick plucks on a stringed instrument; rich velvety areas; sparkling luminous spots. And throughout, the certainty of a man who is sure of what he is about, who knows that nature is one thing, the picture another, and that the two can only meet on the basis of their corresponding dynamics.

Vytlacil has felt the dynamics keenly, and has projected them with a taut energy that leaves little room for questioning. He has produced a series of paintings which are vibrantly alive.

The Seurat Circle by Margaret Breuning

"Seurat and his Followers" would be an equally appropriate title for the large neo-impressionist exhibition of "Seurat and his Friends", at the Wildenstein Galleries until December 26, for these friends were swayed by his personality and in large measure accepted his esthetics. Like Cézanne, Georges Seurat rebelled against the nebulous design of much

impressionist work, seeking an alternative form of expression. Each reacted differently. Cézanne's final solution was a design of space filled with a continuous rhythm, uniting all complexities of detail in plastic harmony. Seurat at first envisaged a resolution of the fundamentals of art into a definite system that anyone could adopt. Later his sensibility

and imagination led him far from this scientific precision into the development of divisionism.

Seurat probed the effects of light on form in a series of drawings, and worked out relations of line, color and tone through small sketches, *croquets*, which he later used for his canvases. His first exhibited canvas, *Une*

[continued on page 29]

Georges Seurat: Study for "La Parade"



London by William Gaunt

Figure Problem

Considerable discussion has been aroused in London by an exhibition titled "Figures in their Setting," organized by the Contemporary Art Society and on view at the Tate Gallery until December 20.

For the occasion, the Contemporary Art Society, the function of which is to buy or encourage the buying of works by living artists, adopted the role of patron specifying a theme. Up to 100 British painters were invited to produce their version of "Figures in their Settings." The scale was to be fairly large (one dimension three feet or more). The painting was to be "figurative" as opposed to abstract. And virtually the show was competitive, as a limited number of the paintings were to be chosen for presentation to museums.

The results show a characteristic modern allergy to either figures or settings—that is, as a Renaissance painter would have understood either term. There are only one or two nudes and these give no more than perfunctory treatment to the human form. Sometimes it is so much part of a pattern that it might as well simply be a non-human shape as in Paul Feiler's *Harbor Window*, or a

Paul Feiler: "Harbor Window"



International Notes

U. N. Children's Fund Benefit

The United Nations Art Club is having its fourth annual exhibition in the public lobby of the General Assembly building until December 19. Work in the show is in all media and was judged by Jan Lewitt and George Him, British artists, and Jehan de Noue, chief of protocol of the U. N., who represents the Secretary-General's exhibition committee. Each exhibitor donates one picture for the benefit of the United Nations Children's Fund, and any-

minor accessory as in Humphrey Spender's *End of the Platform* where the artist seems more interested in his railroad tracks and signals than in his railwaymen.

In the same way, "settings" seem of no great importance to the artists in the sense of space or recession as well as the appropriate surroundings of some particular human activity. Space is representational, and the trend of these pictures on the whole is to abolish space and to that extent representation, substituting a purely two-dimensional effect.

The exhibition therefore has not failed to reheat old arguments as to the relative merits of representational and non-representational painting, but the more specific issue is whether the painter today can, or wants to, work to the requirements of a patron (over whose disappearance as an active element in the production of works of art so many tears have been shed). In this show, many artists simply disregarded the patron's wish.

They "clearly felt," says Sir Colin Anderson, reporting on behalf of the society, "that as it was peculiar of us to have demanded figurative paintings of them, they had best reply by sending us completely abstract paintings (with perhaps a somewhat

flimsy passport in the form of a figurative title)."

In its benevolence, the Contemporary Art Society hung these works and thereby gave the rise to puzzled inquiry. Is it useless, it was asked in effect, for the patron to ask for anything or do anything except take what he is given? Sir Colin Anderson, without bias against abstraction, put the query epigrammatically, "Should someone who asks for bread be given a stone—even if it be a diamond?"

It suggests as one possible answer, that the diamond (if not paste) is more valuable and that the patron is the gainer. The exhibition, however, has suggested also to some critics that if bread is asked for (and paid for), bread should be supplied. Is it peculiar to ask for figure painting nowadays? Is such a request purely conventional and not corresponding to any real need? Have artists lost the ability to paint a figure or set it in space? These are further questions that a brilliant but unsatisfying show cannot in itself answer but inevitably leaves rankling in the mind.

• The most esthetically moving of London winter exhibitions is that of replicas of wall paintings in the monasteries of Yugoslavia, disclosing a remarkable phase of Byzantine art. It is only since 1918 that these splendid works, formerly within the governance of the Ottoman Empire, have been discovered, studied and, for exhibition purposes, copied with admirable skill. The replicas are now at the Tate Gallery. They show, as so many of our modern works (in some respects comparable to Byzantine art) do not, a sense of human dignity and lofty emotion, giving life and strength to an otherwise conventional style. In some respects they show a "new naturalism" beginning in the middle of the 13th century, in this meeting place of East and West—the modern Yugoslavia. Yet there are also signs of the old naturalism of Greece and Rome, persistent through the centuries. In their simple, trenchant technique, the subtle harmonies of their delicate colors, their grandeur of composition, they provide a rare experience.

nent French art collector and founder of the Doucet Library in Paris. Cost of the picture was not disclosed.

Directory in Preparation

The International Directory of Arts for 1954 is being prepared for the press by Dr. Walter Kaupert, Berlin-Charlottenburg 2, Uhlandstr. 1, Germany. Those interested in being listed should direct inquiries to R. Keller, P.D. Box 415, Flushing, N. Y.

GIACOMETTI

a profile by Herta Wescher



"Woman", 1949



When you go to call on Alberto Giacometti in the little courtyard where he shares a studio with his brother, Diego, who is also an artist, you will probably find the entryway blocked by an easel. Alberto is engrossed in work and doesn't look up as you approach. Dusk is falling, and he is anxious to catch the last of the fading light. Through the open door of his studio, amid all the grey-whiteness of the walls and the dusty heaps of plaster, three red apples are visible, arranged as a conventional still-life. Yet Giacometti's work gives no evidence of having been made from life or after nature. He abandoned models and nature 30 years ago and only returns to them on occasion to refresh his eye. He has always belonged to the avant garde, and as a member, in his development he has always posed riddles for the critic and defied the usual classifications and clichés.

Giacometti will, nonetheless, insist that his art depends on nature and on copying nature. We must find a new meaning for the phrase "copying nature" if we wish to understand his work. Studies from the model he has done, and usually the models are monotonously uniform: his wife or his brother, a corner of his studio or a glimpse of the street outside. Giacometti is intent on reproducing these motifs, but he is secretly convinced that his efforts are doomed to heroic failure. His goal, as he sets it for himself, is absolute and unattainable. Yet he attempts to achieve it again and again. A few years ago, for example, he went to the Académie Grand Chaumière, like any art student, and did realistic studies from the model over a period of two years. Subsequently, he destroyed

them all. "I don't know how to do a head any more," he said at the time. "The trouble is that a human head takes up a different kind of space from a sculptured head. I admire Roman portraits, but I couldn't make one. All I can make are these things."

Since Giacometti sees the world of appearances in a flux of continual change, and since even the human countenance never stands still, he must always go back and begin again. He continually destroys his little clay sketches and re-works his paintings until a figure is created or an image is born that most nearly approximates his conception. Then he stops and allows the sketch to stand. He never thinks of it as a complete realization, but rather as another starting point, a point of arrest to which he can again return.

Giacometti's unique contribution has been a very personal blending of expressionist and impressionist intuitions. He does not consciously seek the unchangeable core of things, those elements of mass and form with which classical sculpture has been concerned; he finds his universals in fleeting effects. The [continued on page 28]

Coast-to-Coast

BOSTON by Patrick Morgan

The painting by Hieronymus Bosch, a recent acquisition of the Museum of Fine Arts, is a very worthwhile object to visit. The subject, *Ecce Homo*, includes three main groups of figures and, in the upper right, a vista and a fourth group. As usual, Bosch here characterized his people clearly and, though unflatteringly, with a love of life that saves his comment from savage bitterness. The advantage of his forthrightness in this scene is that the figure of Christ becomes, in contrast to the others, serene and peaceful. This figure is made to carry its connotations with an economy of gesture that is impressive and appropriate.

Bosch's style involves a certain quaintness. The literal minded will note that the figures surrounding Christ are scaled peculiarly in relation to pictorial depth. The scholar may wonder about the possibility of retouching in one or two passages, or about the strangely opaque quality of the glaze on the mantle behind Christ. But for sheer joy of good painting, the distance, with all its

goings-on, minute in scale yet broad in conception, is memorable.

Meanwhile, as a highlight of the season, the museum is also offering the Japanese show that has been touring the country. Here in Boston it may be seen along with the museum's own outstanding Oriental collection.

- The Margaret Brown Gallery, until December 12, will show the work of Chi Kwan Chen, an architect, actually with Architects Collaborative, whose painting is no side issue. The work is thoroughly painterly, in the traditional Chinese vein, tending in the recent pieces to accentuate abstract rendering, which, after all, is not foreign to the Chinese tradition. These compositions have that Oriental out-give that makes one sense one has previously overlooked the subject as a connotation of something more than itself. This is certainly true of *Shrimps* whose implications I acknowledge but cannot define. From December 14 into January, the Gallery will offer the drawings of Lyonel

Feininger, whose textured straight, straight lines carve up the space of land and sea with familiar certainty.

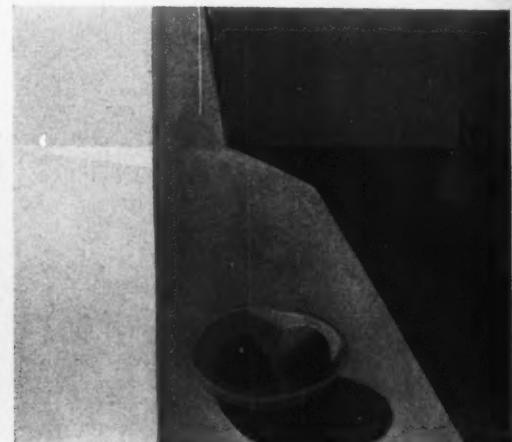
- The Childs Gallery throughout December offers recent importations from England in the main gallery. These paintings could not be seen at the time of writing. In the print room are drawings and engravings from the old masters, graphic work of the expressionists, as well as contemporary work from "La Guilde Internationale de la Gravure."

- Doll and Richards, from December 7 to the 26, will show the work of Stanley Woodward—his marines and a few landscapes. His competence in capturing difficult light effects—the dappled leaf shadows on white clapboard, or moonlight on roughened water—has immediate appeal. But for lyrical effect, his *Clearing* (which he first called *Lifting Fog*) has more graciousness than his more descriptive work. Here, a single well-placed boat carries his theme so simply that

[continued on page 34]

Helen Lundberg: "Fruit in Space"

Leonard Edmondson: "Below the Level of Reflection"



LOS ANGELES by Frederick S. Wight

Helen Lundeberg is being given a one-man show at the Pasadena Art Institute (until December 20). Here some 35 to 45 canvases account for the past five years. Most are small in scale; all are in a delicate minor key creating a moonlight world out of greens, tans and silvers. The preciousness of the work is in inverse ratio to its size. There is a careful balance between factual appearance and ditties of no tone. These paintings are literary in the sense that they are poetry in paint.

Emerging from the cocoon of realism, the artist is now less dependent on an idea of a title. Her newer things are less fantastic, more fantastically sensitive. When she is most

literal she evokes the romantic or mystical atmosphere of the early 19th century. The Transcendentalists would have understood. She is Emily Dickinson on canvas.

Helen Lundeberg is the wife of Lorser Feitelson, and it is much to her credit that she has preserved her precise, almost pietist entity in the face of Feitelson's robust, major-key work. Or perhaps this is to his credit, since she was once his pupil. It is a moonlight and sunlight contrast; at any rate, at the Feitelsons' there is a sense of activity around the clock.

Feitelson is a pioneer in these regions. He came here as a young man to be on his own and he has operated on his own ever since. One discovers

that there are museums, collections and schools—and then there is Feitelson. He has taught everyone (notably collectors) who ever had an impulse to hold a brush. He has a capacity to be heard. The current manifestation for which he speaks up is Functionists West. This is a group opposed (apparently) to groups, with a theory in opposition to theory, which adds up to a kind of pragmatism: the proof of the painting is in the painting, so here we are and here we go. Functionists West wants the rest of the country to know and doubts that it does.

If this speaks of Feitelson the activist before speaking of his work,

[continued on page 31]

57th Street

FRENCH 17th CENTURY

This exhibition of 17th-century French paintings and drawings should delight anyone who seeks a brief respite from modern art in his stroll through 57th Street and will appeal to those who enjoy lingering in neglected areas of art history. Within the narrow scope of the small group—works difficult to find and assemble—the gamut ranges from admirable skill to the higher reaches of talent; from the work of the well-known Philippe de Champaigne to that of such obscure but intriguing figures as Claude Vignon.

Dominating the exhibition in size and to a great extent in intrinsic power, is Philippe de Champaigne's *The Vision of Saint Joseph*, dated about 1638. The influence of Caravaggio is apparent in the realism of the sleeping Saint and in the brilliant still-life, composed of carpenter's tools and a pair of sandals. The crisp, clear handling and subtle space arrangement are only marred by the cloying sweetness of the Archangel Gabriel.

Laurent de la Hyre's *Faith*, painted about 1648, reflects the classical mood epitomized by Poussin and Claude. La Hyre, one of the founders of the French Academy of Painting and Sculpture, employs the familiar props of painting of the period: goddesses, a marble pedestal with a Latin inscription, antique drapery, and a vista of ruins all set against a landscape. Closest to contemporary taste is Mathieu Le Nain's sober *Portrait of a Young Girl* of about 1640. With its cool palette of blues, silvery-greys, and pale flesh tones, this quiet unassuming portrait is one of the strongest items in the show.

Claude Vignon's portrayal of a king of Israel is surprisingly Rembrandtesque, as is his *Christian Faith*, both of them in dramatic contrast to the serene classical mood of the works of his countrymen. Paintings by Claude Lefevres, Charles Dauphin, Sebastian Bourdon, and others round out the exhibition.

There is also a small group of choice drawings. Pierre Puget, the sculptor whose dynamic figures Cézanne studied and copied so often, is represented by a subtle landscape with echoes of Claude. Vignon's *The Young Prince* has a dash and sparkle and seems to mark a transition from Rubens' vigorous baroque pageantry to Watteau's sensitivity. (Seligmann, to Jan. 12.)—A. L. C.

SIX CENTURIES OF PRINTMAKING

This show offers one of the rare opportunities for print enthusiasts to compare impressions. Among many master prints one finds here are three different impressions of Dürer's *Night, Death and the Devil*, and two



Bernard Reder: "Prayer V"



Claude Vignon: "A King of Israel"

strongly contrasting impressions of Rembrandt's portrait of his mother. Juxtapositions are made in the show with Schongauer's *Christ on the Mount of Olives*, an exceptionally fine print which quivers with expression, and Rouault's color print on the same theme. Both artists convey the emotional nuances, stressing the tense, anticipatory aspect of the theme.

The general level of the exhibition is so good that it would be difficult to catalogue all of its virtues. At best one can point out some extraordinary "finds": a beautiful Campagnola; two architectural Canalettos; a Cranach coat-of-arms; a rococo Debucourt, and good prints by Manet, Cassatt, Toulouse-Lautrec, Daumier, Van Leyden and Forain. (Knoedler, to Dec. 23)—D. A.

BERNARD REDER

Known primarily as a sculptor, Bernard Reder is currently exhibiting woodblocks and monotypes which reveal a fertile imagination and a versatility. Reder's images are infused with a sense of fantasy. Animals, birds, human faces are conceived in psychological or symbolic contexts, and, especially in the *Prayer* series, endowed with mystical overtones.

Reder's working methods are personal and often unorthodox. He cuts with a vigor, and his textural effects are handsome and inventive. He is an amazingly resourceful printer. The process demands such exacting controls, however, that the artist usually limits his editions to one. (Borgenicht, to Dec. 12.)—S. F.

LESSER URY

Intimate friend of Lovis Corinth and member of the Secession, Ury had his last showing in New York over 10 years ago, and his name, though very

familiar in Europe, has been all but forgotten here. His early work shows a kinship with the French impressionists, but his colors are far more viscous than those of his French contemporaries. Gradually, they become more somber and delicately attuned to his favorite theme: the street scene in a dark November mist.

Unlike the expressionists of the Secession, Ury is never didactic, never brutal or deliberately unfinished. Now and then, for instance in *Potsdamer Platz*, his figures of passers-by emanate a discomfiting aura of evil purpose, but these suggestions of dark undercurrents in Berlin life are never driven home with bitterness. Of supreme interest to Ury are beauty of atmosphere and the material values of carefully brushed colors. Only in his religious subjects, such as *Moses Invoking the Light*, does his palette take on the brilliance of a Munch or Kirchner.

A large selection of prints, exhibited in conjunction with the paintings, shows a more conventional temperament. (Hirschl & Adler, to Dec. 11.)—F. S. L.

TOULOUSE-LAUTREC & HIS CIRCLE

With perhaps two exceptions, this group includes the work of artists who shared Lautrec's passion for line. Lautrec himself began to draw when he was 10 years old. Several of the papers in this show were carried out when he was 13, visiting the Riviera with his mother, seeking what he was never to find—health and strength. These watercolors and drawings register the fascination which boats and shipping always held for him. Spirited yet precise, they betray no childlike uncertainty.

Among Lautrec's later pieces, there are caricatures of his cousin Tapié de

57th Street *continued*

Celeyan, unsparing self-portraits and drawings of Javanese dancers who appeared in Paris. The dancer series demonstrates his ability to produce a brilliant characterization with a few trenchant strokes of the pen; they also reveal the remarkable retentive power of his visual memory.

Degas' *Dancer* is perhaps the *clou* of the showing. In its resiliency of form and gesture it is Ingres' "probability of line" endowed with vitality. In addition the show includes Guy's watercolor, *Lady in the Street*, cut like a cameo from its background; Daumier's *Detresse* which combines his power of sculptural draftsmanship with a tenderly poignant appeal; Pissarro nudes and landscapes, and a rhythmic drawing of *Nudes* by Fantin-Latour. Renoir and Boudin are also represented, but with examples in which color, not line, is emphasized. (Delius, to Dec. 15.)—M. B.

GEORGE BELLOWS

About every year or so, H. V. Allison & Co., acting as agent for the George Bellows estate, exhibits portions of Bellows's work which have still to find collectors or museums. The present small exhibition offers a tantalizing glimpse and whets the appetite for a large show, for Bellows—even when he slipped—could paint, and a good Bellows is a delight to the eye.

The show starts with a 1907 landscape and concludes with Bellows' last landscape, the *Picket Fence* of 1924. The rallying point is the 1927 portrait of *Mrs. T. in Cream Silk*, a sensitive description of flesh, age, silk and space, fused into a formal portrayal of an aged woman, posing grandly in her wedding dress of 1863. Painted when the artist was teaching at the Chicago Art Institute, it is a vigorous and brilliant performance within its own chosen range. That it is still homeless makes a viewer wonder at the slavery to fashion in collecting.

The lyrical *Cooper's Lake*, of 1923 is another outstanding picture, with its blue mass of mountains, dramatic sky and clouds, and the spotting of the girl in pink in the foreground. Two small oils, *Gulls and Sun, Mist and Sea*, painted on Monhegan Island in 1913, have breadth and mood as they capture something of grey sky, foam and rocks with dash and authority.

Bellows, who exhibited in the Armory Show, remained aloof from the tidal wave of abstraction which was to alter so decisively American painting. His delight in presenting slum kids or tennis tournaments required a more realistic approach. Thus he remains, with some differences caused by a later pre-occupation with theories of dynamic symmetry, an outgrowth of the Aschian School view-

point. This may make him somewhat unfashionable at the present; but it may not be out of place to recall his concept of the role of art: "... What this world needs is Art, Art, and more Art. Art in social, civic, economical relations, in religion, in government. We have a vast deal of science, of flying machines, singing, talking, moving, breathing, tasting, smelling, feeling, machines, but a great emptiness of imagination, a great barrenness of beauty." (Allison, to Dec. 31.)—A. L. C.

FRENCH GROUP

No single link binds the artists in this show, which partially documents the first half of the 20th century. Here are brilliantly personal syntheses stemming from two major plastic discoveries of our time: depth created by form, and structure created by color.

There is, for example, Miró's 1918 *Odalisque*—a racy madonna standing in a belowered, baroque room. Cubist, fauvist and baroque Spanish elements are combined in her, and still she stands as a Miró figure in Miró space. By 1927, the artist had left the studio model behind, simplifying his vision into a lyrical statement—a large blue field in which a few carefully placed forms skid into infinity. Here, color alone determines the picture space.

Herbin, at the height of his cubist phase, painted the large still-life in the show. While it is entirely logical in planar structure, it nevertheless gives away the artist's love of *matière* and, above all, his dependence on color to produce space effects. It is not surprising that Herbin's present language is one of pure form and color.

The signal example of the colorist is, of course, Matisse. The show includes two of his fauvist works: one, a brilliant, windswept landscape; the other, a summary, sunlit interior with a female figure.

Other outstanding works here are Picabia's 1928 canvas of omnivorous, mechanized flowers; Léger's monumental 1930 female; Severini's 1913 centrifugal composition; Torres-García's lexicon of universal symbols, like a tablet of hieroglyphics, and a strong Vlaminck landscape. (Janis, to Jan. 2.)—D. A.

WALTER ROGALSKI

Today when graphic artists are ranging over a diverse field of mixed media, it is rare to find a young artist concentrating on engraving. Rogalski, whose incisive prints of insects and sea life were acknowledged by the Museum of Modern Art in a "New Talent" exhibition, has chosen to perfect a graphic expression achieved entirely with the classic methods, although his references to

shifting space and use of abstract forms locate him in our own period.

Older work in this show often represents coldly transcribed, spiny forms, cutting back into confined space. But more recent engravings are full of delicate tonal gradations and soft gray forms. Moving away from the sharply drawn, needle-shaped antennae and claws, Rogalski has extended his vision to encompass an entire order of animal and plant life. (In *Coral*, for example, discreetly gradated textures suggest the complex environment of coral reefs.) It is hoped that he will continue to explore new possibilities in subject matter—perhaps the human figure, the landscape or the still-life. (Korman, to Dec. 12.)—D. A.

ROWLAND EMETT

This is no place for a general discourse on humor but by way of introduction to Rowland Emett, some preparation is necessary. First, the trouble with laughter is that too often it is not funny; it may not imply the presence of humor at all. Second, there is a difference between a humorist and a clown, and the reason much of our cartoon humor is bleak is because the cartoonist generally cannot avail himself of the rational simplicity of the humorist and the tragic complexity of the clown. Hence the rarity of a Steinberg or a Thurber or a George Herriman, and now Emett of "Punch" and England.

Trains have a special meaning for Emett. They seem to stand for a private mythos out of which he symbolizes the nature of the experience that characterizes our age on a level that is immediately communicable. He is as topical as Steinberg; more polite, more of an extrovert, than Thurber; not so openly philosophical as Krazy Kat's designer. The arrangement of his understanding in the realm of human comedy is perhaps the most tacit of the group. He rightly calls his recently published collection "Emett's Domain." This exhibition of his cartoons presents, indeed, a domain where only magnificent madness is respectable, and where propriety has nothing at all to do with sanity. (Wittenborn, to Dec. 23.)—S. T.

ROSEMARIE BECK

Intricate layers of transparencies, overlaid by flat, blunted wave-like strokes in horizontal and vertical series, give an underlying depth to the surface patterns of Rosemarie Beck's large canvases. Although competently handled, the paint lacks vitality in its application, failing to provide a truly expressionistic force and leaving a limp impression. A certain rhythm in the monotony of the undulating strokes, broken by in-

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ventive variations, flows through the entire canvas, giving it unity. The appearance is sometimes architectural, sometimes suggests a broad natural expanse, an ocean or forest, but the prevailing effect is one of space vibrating. (Peridot, to Dec. 12.)—M. S.

ETHEL EDWARDS

Marked by great reticence and effectively discreet use of color, these abstractions all have the scope of landscape paintings. Lines and shadows often coalesce into hauntingly disquieting patterns as in the somber *Swamp* and again as in the less ominous *Fireflies*.

In her more idyllic paintings, the artist turns from the subtle modulations of greys and dusky green to intense color barely held in check by the delicate design. Thus, *Land of Many Moons* is composed of transparent ambers set against bright green blades of color. In the same vein, *The Seed is in the Ground* is an admirable painting of crystalline impulses wedded to bright harmonies of pure color. (Grand Central Moderns, to Dec. 12.)—F. S. L.

B. J. O. NORDFELDT

Biblical themes, fish, birds, rocks and water are B. J. O. Nordfeldt's themes in this show. All are treated with solemnity; only occasionally does a lighter note appear, as in *Diving Duck* or *The Net*.

A contemplative painter, the artist builds his surfaces patiently, designing his subjects into semi-abstractions which depend upon draftsmanship rather than color. Forms are simple and grave, articulated with slow-moving outlines; colors are paled or grayed into a harmonious tonality. Only occasionally the essentially poetic spirit of the work is weakened by the artist's emphasis on arbitrary patterns. (Passedoit, to Dec. 12.)—S. F.

ROLF GERARD

Best known as a stage designer, Gerard, in his first one-man show in this country, proves himself a sensitive studio painter. He is exhibiting more than 40 gouaches and oils. In oil, he works *alla prima*, with loose brushwork and strong color. In gouache, he uses dashing strokes, the white of the paper and bold composition. And in both media, his still-lives are vividly observed, impressively fresh. (Shoneman, to Dec. 5.)—D. A.

AD REINHARDT

Limited to the subtlest nuances of color and the minute variations of carefully placed squares and rectangles, Reinhardt's new paintings breath a mysterious quietism. The tensions of placement and color are

thoughtfully plotted to provide provocative fare for leisurely meditation. Aside from the indeterminate metaphysical values of these canvases, they are extremely interesting as studies in color, with brilliant and intense saturations and precise modulations, and they suggest experiments with color psychology. (Parsons, to Dec. 5.)—M. S.

GALLERY URBAN GROUP

Painter-proprietor Albert Urban hopes to make his new gallery a string-free outlet for serious painters. Expenses for exhibitions are undertaken entirely by the gallery. The opening exhibition augurs well for the future. It includes excellent landscapes by Frederick Franck; a monumental still-life by Karl Schrag; three expressive portraits by Urban himself, and creditable works by Virginia Stonebarger, Robert Angeloch and Robert Wacker. (Gallery Urban, to Dec. 5.)—D. A.

SIMBOLI & PASTO

Treating of commonplace scenes and objects, Simboli paints well-ordered, thinly worked oil abstractions. In *Still-Life*, he flattens a table which functions against clean white boundaries in a way to suggest a more complex theme than that of a simple still-life arrangement.

Pasto has developed a personal semi-abstract style. He paints vivid curvilinear forms—divided by heavy dark line—in constellations which suggest the human figure. How to treat the human figure in contemporary terms seems to be his chief concern. (Creative, to Dec. 7.)—D. A.

DAVID SHAPIRO

After two years in Rome on a Fulbright, this artist is holding his first one-man show. He has developed a personal idiom that resembles mosaic work. The closely adjusted squares, ovals, triangles, that build up natural forms give his canvases a vivid effect and assertive carrying power. These tessellated landscape details are often sharply defined by a dark linear network. Especially successful is the canvas of vari-colored rocks rising from a tossing mosaic-patterned sea with a little block-like village nestling in congeries of glowing hills.

In the large figure paintings, the static quality of most of the formalized work gives way to rhythmic design. (Ganso, to Dec. 12.)—M. B.

ONE-MAN SHOWS

GARLOCK: A 74-year-old retired shoemaker creates whimsical primitive sculptures of squirrels, tigers and human beings by elaborating on the natural forms of roots and other image-suggesting found objects (Davis, to Dec. 12.) . . . **THAMAR BENAKI:** Craftsmanlike drawings



Garlock: "The Squirrel"



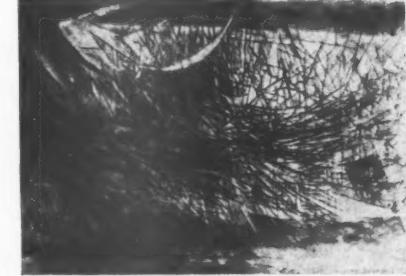
Vlaminck: "Bridge at Chafou". Janis



B. J. O. Nordfeldt: "Barrier Rocks"



Raymond Simboli: "Still-Life"



Ethel Edwards: "The Moon in the Grass"

57th Street *continued*



Sidney Laufman: "Windblown Trees"

by a Greek portraitist, including red chalk studies of Greece's royal children and a series of peasant heads. (Argent, to Dec. 19.) . . . ROY MASON: Breezy watercolors of fishing and hunting scenes set against the backdrop of the New England landscape (Grand Central, Vanderbilt, Dec. 8-19.) . . . ORREY KELLY: Stylish street scenes of New Orleans, enlivened by groups of nuns and children marching to first communion (Little Studio). . . . SIDNEY LAUFMAN: A series of recent forest scenes done with great economy of color and an eye for monumental forms which become near-abstract in the later paintings without, however, violating the organic nature of the subject (Milch, Dec. 7-24.) . . . BETTY LEWIS ISAACS: Ingratiating sculptures in stone, wood and metal, the best of which are inspired by the graceful movement of animals (Hacker, to Dec. 31.) . . . KAUPELIS: Street scenes and still-lifes revealing considerable coloristic fantasy and an acute perception (Coeval, to Dec. 12.) . . . LOGSDON: Canvases suggestive of an erotic carnival, painted by a man who refers to himself as "His Artistic Eminence" (Collins, to Dec. 19).

FERNANDO BOSC

Though a Spanish-born artist, Bosc seems at home with French painting idioms: a light-hued palette and free brush. His images of children, deftly brushed in mat color, are direct, tender, and among the most convincing paintings in this show. (Barzansky, to Dec. 7.)—D. A.

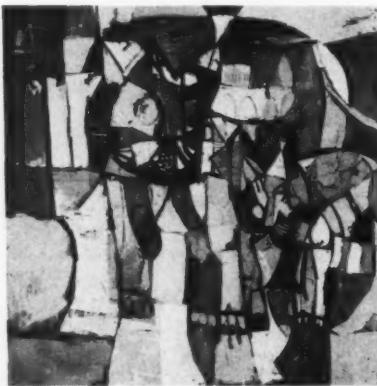
BARBARA FORST

Both the turbulent oils and the brittle, orderly pastels by this artist deal with variations on a single shape or passage. In most of the oils the rounded forms of stones, insistently repeated, keep order amidst muddy clashes of paint and high notes of pure color; the dancing waves of *Persian Sea* are formed by intricate repetitions of a single stroke. The pastels are composed of rhythmic

variations of a combination of hatched black line and colored dashes, but in a more coldly rational fashion than the warm, vital paintings. Perhaps the most interesting work is a large frieze, commencing at one end in a rather heavy geometric fashion and gradually arriving at an airy scattering of bright color without any diminishing of intensity. (Hansa)—M. S.

JOHN ALTOON

Keeping the outlines of his figures intact, Altoon shatters the forms inside into fragments of varied color and then ties these facets together by incising an overall linear design into the still-soft pigment or painting over it in thick curlicues. In this manner he creates tensions and harmonies very much in accord with the emotional nature of his subjects. His *Dream of Youth*, showing a be-



John Altoon: "Tired, Skinny and Mean"

wildered young knight in armor holding aloft a golden chalice, and *Androcles and the Lion* both testify to the artist's wry and sympathetic humor which expresses itself not only in theme but in flamboyant color and dynamic design. Another large canvas, *Crucifixion*, is painted in quite another key. The casual gesture of the centurion thrusting his lance into Christ's breast is a poignant symbol of all the cruelty unwillingly perpetrated by man.

The other canvases in the show are in a lighter vein and are especially notable for the artist's ingenuity in extracting pleasing new effects from pigments with a plastic base. This medium is a new arrival on the market, and in the hands of Altoon, a promising one. (Artists, to Dec. 24.)—F. S. L.

EVE GARRISON & STELLA BRANDT

A good expressionist painter, Eve Garrison can manage a grandiose theme as well as a minor one. Her *Cosmos*, a flaming mass of luminous color applied in modeled impastos, and probably her most profound can-

vas, is fully expressive of its title. Notable, too, are a frieze-like, abstract expressionist image of a train of ghostly figures and *She*, a compendium of feminine symbols arrayed on an abstract ground.

Stella Brandt is more gentle, more modest. Working in a wax-crayon-and-wash medium, she creates simple landscapes that are tender and naïve. (Creative, to Dec. 7.)—D. A.

REGINALD ROWE

Departing from the cautious, subdued paintings of his first show, Rowe, who now resides in Mexico at San Miguel de Allende, depends on bright, even garish, color and vigorous line. In his recent, boldly and freshly composed canvases, one finds upturned table tops laden with cascading fruits and arrays of bottles filled with exotic colored liquids, all brusquely defined by loose jagged line. Unmistakably tropical are the atmospheric heaviness and the strange colors of the torrid sky—yellow, red, black, mauve. However, these are not essentially mood paintings, but experiments with daring compositional patterns and striking color. (Wellons, to Dec. 12.)—M. S.

SAITO, LESSER, MUELLER

These three graphic artists engage, satisfy and arrest through selection and interdependence. Each represents a different cultural experience.

Kiyoshi Saito, a Japanese, is the most vigorous and experimental. His woodcuts appear to have been printed with lacquers instead of inks. His images have a kind of hewn archetypal quality and are composed with the simplicity native to an Oriental.

Rudy Lesser, who is German, stands in the middle of the trio, with a more overt kind of sensuality, engraved or lithographed. Yet the feeling appears to be the victim of competence and repetition.

Robert Emmett Mueller, the American, is the youngest in this cosmopolitan gathering. He is indebted to Frasconi, with whom he has studied. (Jacobi, to Dec. 5.)—S. T.

ERNEST TROVA & DEAN BRANDS

Although Trova works in two styles—one violently expressionist, the other linear and pictographic—he seems to be most at ease with the former. His casein crucifixions are extremely convincing statements in strong, abstract-expressionist terms. His *Reclining Nude*, a complex figure on a hot green bed; *Composition No. 1*, in which the human figure is placed in a welter of suggestive detail, and *Sitting Figure*, a diabolic figure in filmy white, posed against a violent pink ground, are all good examples of an impassioned search for essen-

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Prints by Dore Ashton

Modern Museum Sets an Example

If there has been any doubt about the ascendancy of print media during the past decade, the "Young American Printmakers" exhibition at the Museum of Modern Art (to January 24) will dispel it. Not only is this one of the best contemporary print shows I have ever seen, it is as well a significant document, bearing on the whole American art scene.

When the Junior Council (a group of some 50 private individuals who sponsor various activities at the museum) first proposed this exhibition last spring, it cautiously stated that "more and more artists devote much of their best energies to the creation of original prints." In recognition of that fact, the council hoped that "a sufficient number of prints would be submitted to provide a selection of about 100." Unaware that a large proportion of the American art community is dedicated almost exclusively to printmaking, the museum and Junior Council were astonished by the results of their competition. The final exhibition of 110 prints was selected by the print department from some 1,500 entries. The competition was limited to American artists 35 years or younger.

A breakdown of this exhibition's vital statistics shows that New York City has the largest concentration of exhibits, with 32 artists represented. Illinois is next with 13; California with 12, Massachusetts with seven, and Iowa with five. (It is interesting to note that places with facilities for graphic education are best represented. In New York, for example, there are more than half a dozen fully equipped graphic workshops. In other well-represented parts of the country, there are active university graphic departments.) About half of the prints submitted were in black and white; many of them were small. The average age of the exhibitors is 30, though the range of their ages is from 20 to 35.

About a year ago, national print shows still drew more experimental color prints than black-and-whites. The preponderance of black-and-whites in this show, and the fact that many of them were produced with classical techniques, would seem to indicate that young artists are no longer afraid of the "cabinet" print.

Though only three-quarters of the show was available when I previewed it, I have the impression that a new discipline is being exercised among young printmakers both in conceptual and technical matters. The black-and-white section is dominated by intaglio prints. Those that impress me most include Jean Kubota Cassill's delicate landscape; Harry Hoehn's controlled abstraction; Paul Brach's

elegant lift-ground abstraction; Ellen Lanyon's bold still-life; Harold Paris' mordant caricature, and Rudy Pozzatti's image of Florence. In the black-and-white-woodcut section there are notable prints by Jim Forsberg, Edmond Casarella, Carmen Cicero (a newcomer, and exceptionally impressive), Varujan Boghosian and Carol Summers. Among lithographs, the level is higher than in most large print shows. Carol Cleworth's graceful, soft application of crayon and tusche; Frank Dorsay's expressionist use of tusche and white highlights; Margaret Harris' engraving on the stone, and Clinton Adams' infinitely controlled graduated crayon work all demonstrate an excellent application of the medium.

The show's particularly good selection of color prints includes almost every medium except monotype. Woodcuts comprise the largest group. In the intaglio division, I would cite Lee Chesney's frequent prize-winner *Pierced and Beset*, John Paul Jones' *Yellow* and Mar Jean Kettunen's incredibly delicate flower abstraction. Among the 25-odd woodcuts, there are works by a number of artists new

to me. Distinctive among them are Yuen-Yuey Chinn (who works with a synthesis of Eastern and Western modes), Douglas Denniston, Tatsuhiko Heima, Richard Kirsten and Carolyn Clark.

Color serigraphs, usually so dull, come off well in this exhibition. Harold Krisel's neo-plastic composition in brilliant blue and Dean Meeker's unusual use of gilt paper as a ground for his *Trojan Horse* are indications of new trends in the medium.

Perhaps the weakest division in the exhibition is the color lithograph. The only really forceful work I can cite is Leon Goldin's experimental work which is heavy with many overprintings.

In summary, it appears to me that this show establishes a precedent for museums throughout the country. Of course the influence of some of our major printmaker-teachers is visible in many of the best prints here. And perhaps it would be a good idea to follow this exhibition up with a show of work by the men who are shaping the current print situation by virtue of their creative and tutelary example.

Rudy O. Pozzatti: "Duomo"



Print Notes

New York, New York: A limited edition of nine original block prints by Nell Blaine, accompanied by poems by Kenneth Koch, has been published by the Tibor de Nagy Gallery in New York. Bound in a bristol cover, the portfolio is priced at \$5.

Boston, Massachusetts: A special events program in honor of the Boston Public

Library's Centenary will offer prints from the vast Albert H. Wiggin collection throughout the year. The collection, which comprises 25,000 prints and 1,000 rare books, was accepted by the library in 1941. Among outstanding items to be shown are Durer's "Life of the Virgin"; Goya's "Tauromachia" and selected items by Rembrandt, Whistler and Forain.

57th Street *continued from page 22*

tial forms—a search somehow related to that of Willem DeKooning.

Dean Brands is a sculptor who works best in smooth stone. He is concerned chiefly with translating rather literally such states as pathos, supplication and hangover. (Creative, to Dec. 7.)—D. A.

E. E. SPIEGEL

Included in exhibitions at the Metropolitan Museum and the Art Institute of Chicago, Spiegel now exhibits several paintings ranging from pure abstraction to work that is somewhat reminiscent of the opulent still-lives of Willem Kalf. In this latter category, the artist displays considerably more talent than in the former. His *Still-Life with Fish* is an especially brilliant arrangement of forms and colors; there are sensuous suggestions in the pieces of fruit, the rich colors of fish-scales and the elegant forms of the vessels. An album of etchings accompanies this exhibition, but in this medium the artist reveals too many divergent influences. (Crespi, to Dec. 12.)—F. S. L.

ANDRE GIRARD

It is hard to visualize the total effect of the panels and windows Girard has painted for St. Anne's Chapel in Palo Alto, California. This show of small studies and sketches can serve to indicate only the scope of the project. Girard seems to have turned back to gothic and renaissance German conceptions of the tortured Christ. His *Stations of the Cross* are painted in strongly expressionist terms. Christ is represented as a physically small and pathetic figure, outweighed and outnumbered by his

persecutors. The windows, however, appear to have been modeled after those of the great French cathedrals. As presented here, in small format, they seem too crowded and literal to be effective.

In addition to the St. Anne's Chapel group, Girard shows impressions of Venice and French cities—light-hued, representational oils which, when compared with the intense Chapel paintings, seem pale and uninspired. (Carstairs, to Dec. 31.)—D. A.

CLOAR & KNIPSCHILD

Carroll Cloar's hard realism takes on surrealist overtones: a sense of isolation and loneliness pervades his egg-tempera pictures. Figures and landscapes seem to hold secrets from each other, like wary strangers. Details are sharp, clear, insistent. Cloar's best work tends toward a rather acid poetry.

Robert Knipschild's abstractions, painted in encaustic, begin subjectively and develop into carefully controlled surface-patterns. The amorphous shapes have a decorative richness; their color has a gentle bite. Black accents often appear in the melee of forms, either as fine linear weavings within the shallow space, or as broader, free-form spots, scattered throughout with an easy grace. (Alan, to Dec. 24.)—S. F.

ROBERT COOK

A sculptor, Cook has worked for the past five years in Rome. In his bronzes, using a *cire perdu* process, he has developed a personal idiom, abiding by the proportions of the human figure, observing the sculp-

tural canon of three-dimensional form, yet creating abstractions of emotional intensity.

Numerous small, carefully modeled pieces in this show appear to be sketches. In the enlarged versions, anatomical relevance is preserved, but through a skillful adjustment of planes—convex, concave, flat—a play of light and shadow is secured, an essence of movement, which Rodin vainly sought in the surfaces of his tortured marbles.

The immense vitality of these sculptures does not appear as an agitated straining after *outré* effects, but rather as a logical response to the innate character, bodily pose and gesture of the subjects. In such a piece as *Rodeo*, the achievement of a delicate equilibrium of the whole complex figure is inescapable. (Sculpture Center, to Dec. 19.)—M. B. M.

THUMB BOX SKETCHES

These small academic paintings by members of the Salmagundi Club are remarkable for their high level of technical excellence. Top honors in the show were won by John Costigan for his splashily executed *Big Tree*. (Salmagundi, to Dec. 18.)—M. S.

ANDRE SEGOVIA

This large group of still-life paintings and drawings reveals a sensitive young artist, essentially a graphic artist. Segovia's carefully delineated fruits, tables, vases and flowers take form according to their contours. When, in his oils, he wishes to indicate shadow, he uses the classical

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Books

Incomplete History

"A HISTORY OF WESTERN ART" by John Ives Sewall. New York: Henry Holt & Company, 1953. 957 pp., \$10.00.

Reviewed by Hilton Kramer

The trouble with histories of art is that they tend to be histories of the conditions of art, rather than of art itself. Of course, an account of conditions is not irrelevant to art history, but what is required in the historian's task is a mind which can perceive conditions as they really influence the creative intelligence and not just as so much décor against which artists and "tendencies" strut their hour upon the stage. It must also be a mind which can probe its own world with extraordinary vision, for we naturally incline to be skeptical about an account of the past from a writer who lacks insight into the culture which forms his own taste. All in all, it is a subtler task than is commonly believed.

It must be said of Sewall's "History" that it both succeeds and fails, and that it succeeds rather less often than it fails. This can be traced, I believe, to a confusion as to what should be included in such an ample study, as well as to defects of sensibility and an amazing view of modern history.

The author announces in his introduction that he has been guided by two principal considerations: "what the reader ought to know *first*" and "the comparative availability of other reading." These principles are not easily reconciled, and it should not

be surprising that they are violated whenever it pleases the author to do so. Hence, there would seem to be no scarcity of writing about Giotto (indeed, Sewall's comments are heavily in debt to Bernard Berenson), yet Giotto receives extended attention, while Rembrandt, whom we assume would be among the masters "the reader ought to know *first*," receives no attention whatever! (But this is only one of several amazing omissions; the Spanish masters are similarly ignored.)

However, Sewall's omissions are not without a certain rationale. The fact is that painting has a rather fugitive status in this "History"; even where it receives extended attention, the art itself tends to be lost sight of, hidden away among a plethora of ancillary detail. It is no wonder that Roger Fry's critical habit of confronting the naked picture unnerves the author a bit. Yet, the author knows well enough that painting has been the dominant art of the West for over three centuries, and he must somehow accommodate this fact. His solution is to take what must surely be the longest view of history in modern times: he declares that "we must rigorously decline to be lured into a detailed treatment of artists and schools that loom large only because luck has intervened to put them in our immediate historical foreground." Thus, the last 350 years of painting receive very abrupt attention, since "all the crucial decisions were taken before Michelan-

gelo died, all the definitive influences were at work . . . every single development is easily understood as an extension of the Renaissance expression." Under the circumstances, why bother with mere works of genius?

The chapters on ancient and medieval art are less damaged by this view of history, but they are not without falsifications. I shall cite only one instance: the author's haste to assure the reader that the nude in Western art is almost never erotic and was introduced merely as a technical device ("When the body is concealed by cloth, the artist simply has less area to work with . . ."). It must be for a similarly high-minded reason that Sewall neglects to mention, in the ample chapters on Greek art, the vase paintings which are very erotic indeed.

Still, the present work is not without its value. The long and detailed chapters on architecture, accompanied by elaborate accounts of engineering problems, are less vitiated by the author's eccentric view of history. My impression is that Sewall devotes more space to these matters than is common in such studies, and he obviously has a very devoted interest in them. Even in his chapter on contemporary art, which groans with impatience, he addresses himself to matters of architecture and industrial art with devotion and insight. It is rather a pity that this devotion was not more comprehensive, for as a history of Western art, the work as a whole is gross and ineffectual.

Books Received

LATER ENGLISH ROMANESQUE SCULPTURE, by George Zarnecki. (Florida: Transatlantic Arts, \$3.75.) A short survey of English sculpture from 1140-1210.

THE HOUSE AND THE ART OF ITS DESIGN, by Robert Woods Kennedy. (New York: Reinhold, \$9.) Many aspects of creating a home examined by a practicing architect.

THE LAST SUPPER OF LEONARDO DA VINCI, AN ACCOUNT OF ITS RE-CREATION BY LUMEN MARTIN WINTER, by Harrison Kinney. (New York: Coward-McCann, \$5.) How an artist fulfilled a commission to make a copy of "The Last Supper."

RUSSIAN ICONS, introduction by Philipp Schweinfurth. (New York: Oxford, \$6.50.) A handsome book including 14 good color

reproductions and a historical essay by a professor at the Institute of Archeology in Istanbul.

MATHEMATICS IN WESTERN CULTURE, by Morris Kline. (New York: Oxford, \$7.50.) A professor of mathematics at N. Y. U. advances a thesis that mathematics has been a major cultural force in Western civilization.

Younger European Painters

out of our daily lives with a glimpse of a larger reality, to make a bit of the Unknown real to us—thus correcting our perspective—and because they effect this synthesis and communication of experience with the materials of their medium in concrete, plastic images.

There are other good paintings in the exhibition and I am quite willing to assume that their authors are no less gifted than Mathieu, Soulages and Riopelle. But I am reacting to and discussing the paintings primarily, not the painters, and the

continued from page 7

other paintings are less powerfully expressive.

Among those by non-French artists, I especially admired an architectural, non-objective composition of line and ochre-umber-sienna color by Palazuelo, a Spanish artist. It reminded me of Ben Nicholson's work but is warmer and more rectilinear. I also liked two paintings by German artists: Fritz Winter and Willi Baumeister. Winter's is a somber work suggesting mysterious organic processes going on in an imaginary grey landscape under an eclipsed sun.

Baumeister's is one of his responses to pre-Babylonian art and myth: a large black shape sprouting streamers of bright color, reminiscent of certain inventions of Klee and Miró.

Italy is represented by Burri (burlap patched with burlap, with a livid scar running down the middle—novel, but not very enlightening) and Capogrossi, who covers a yellow canvas with sharply defined black, red and blue comb-shapes. Karel Appel of Holland contributes one of the few figurative expressionist paintings in the show: a primitive, fetish-like im-

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Younger European Painters continued

age, very loosely drawn with heavy swollen lines and strong, rather raw color. And England's William Scott (whose watercolors in the last international watercolor show at the Brooklyn Museum attracted a great deal of attention) shows a strongly designed, austerely colored oil not unlike some of Motherwell's paintings of flat shapes, though more severe and rectilinear.

But the painters who dominate the show are those of the School of Paris —meaningless phrase, that, since painting in Paris is as diverse as in New York. Not all of these reputations are especially young. Taking the best-known first, I was disappointed in the paintings by Jean Bazaine and Vieira da Silva. I suspect both may be in a transitional phase. Bazaine's *Frosty Landscape* (an arrangement of dark splintered shapes on a lighter ground) has none of the qualities of his earlier work: rich color, interweaving undulant forms and luxurious substance. Not that an artist has to keep to one style or content all his life, but Bazaine does not seem as much at ease, as original and expressive when he works with the angular, broken rhythms of winter. And Vieira da Silva has drawn a layer of thick white mist over the tessellation and the sharp guiding lines of her earlier work. Her painting is architectural in a different way—the broken black lines on a white ground suggesting ruined walls to me—possibly more poetic and romantic but not distinctive, not specifically communicative.

Good paintings in which line is important include those of Hans Hartung and Jean Degottex. Hartung is an unusually forceful calligrapher who distributes his line in bundles on a background of rectangular patches of color on white. His painting is handsome, decorative and rather facile both technically and in its evocation of atmosphere. Degottex sets long and short ribbons of color whirling on a light ground in a lyrical

and beautifully painted non-objective composition. Color is important too in Lansky's *Voyage to Arles* (many pastel color-shapes taking the place of natural forms); in Lapicque's *Armed Figure* (a highly animated pattern of bright color patches, from a distance reminiscent of Matisse's *découpages*); Manessier's *Variation of Games in the Snow*, and Singier's *Dutch Town* (sharply defined light grey and blue shapes neatly distributed on a glowing orange-red field).

A more fugitive, even hallucinatory kind of color is used in amorphous patches and overlapping drifts in Messagier's *Naissance des Vallées* and in Pierre Tal Coat's *Green Note*. The latter, one of the most interesting paintings in the exhibition, reminded me on the one hand of Cézanne's late, nearly abstract watercolors, and on the other of certain Chinese haze-scapes. It is less evanescent (and less precious) than some of his paintings in this style.

The important Clear Form group is represented by two of its best known members, Serge Poliakoff and Victor de Vasarely,—abstract mural painters essentially—and the surrealists by Simon Hantai, whose *Cut Emerald Eye* depicts a realm of deliquescent chimeras.

Others represented in the exhibition include Francois Arnal, Jean Deyrolle, René Duvillier, Georges Hillaireau, Marcelle Loubchansky, Jean Piaubert, Arpad Szenes, Raoul Ubac and the Belgians, Antoine Mortier and Marc Mendelson whose paintings had not yet arrived when I previewed the exhibition.

To sum up. This is a group show like other group shows: it is dominated by a few exceptional paintings; it contains several which are competent but uninspired. It is unlike other group shows in that it contains very few paintings which are really bad—only three or four, I thought, and perhaps I thought these were bad only because I am blind to the merits of certain kinds of painting.

57th Street continued from page 24

graphic technique of cross-hatch. His ink drawings are particularly effective, being rich with full tonal washes and strong strokes. (A.A.A., Dec. 5-24.)—D. A.

CHARLES BLUM

Objects that have ritualistic implications, secular as well as sacramental, are minutely rendered in poignant arrangements by this accomplished young American artist who lives in Mexico. Using faint transparencies and the most subtle tones, Blum instills these objects—wreaths, crucifixes, the bit of folded paper repre-

senting the Trinity, the candleholders attached to feast day kites—with a moody, somber poetry, quite specific and without a trace of the usual sur-realistic macabre element. A complicated mystique does not appear to be involved in the selection of subjects, which are mostly attached to common ceremonials of Mexican life, but they are seen through such an intense vision that their existence becomes almost supernatural.

A group of small paintings of flowers reveal exact, delicate blooms suspended between life and death in

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Auctions

Second Oldest Rubaiyat Manuscript

The oldest known manuscript of Omar Khayyam's "Rubaiyat" not publicly owned will be offered at the Parke-Bernet Galleries in a sale to be held December 15 at 1:45 and 8 p.m. This auction is announced as the most important book sale of the season thus far. Three ancient manuscript books of the "Rubaiyat" are extant, all of which came to light several years ago when they were sold at auction after a learned mullah died in Persia.

One manuscript, dated 1207 A. D., is in the University of Cambridge library; another is in the Chester Beatty library in Dublin. The copy which is now being offered for sale is dated 1216 A. D.

In the same sale other rare and valuable books, manuscripts and broadsides from the libraries of the late Paul I. Feiss, Samuel Katz and others will go on the block.

Coming up for sale during the forthcoming week, fine arts from the collection of Prince Vladimir Galitzine of London are highlighted by a group of modern French prints including 13 of the set of 15 etchings comprising "Les Saltimbanques," and other subjects by Picasso; 11 etchings of the set of 16 Braque illustrations for "Hesiod: La Theogonie," and etchings, drypoints and lithographs by Manet, Matisse, Rodin, Renoir, Bonnard, Daumier, Chagall, Goya, Morisot, Toulouse Lautrec and others. A small group of contemporary paintings includes "The Seine Near Paris" by Lucien Adrián; "Perse et Andromède" by Fantin Latour, and other works. This sale is scheduled for three days, December 3, 4 and 5 at 1:45 p.m.

Auction Calendar

December 3, 4 & 5, 1:45 P.M. Parke-Bernet Galleries. A sale of property of the estate of the late Mrs. Patricia MacMillan, Dayton, Ohio, sold by order of the executor, & from the collection of Prince Vladimir Galitzine, London, sold by order of a New York private collector, & from other owners. The sale will include French 18th-century furniture, an extensive collection of Russian & other gold, silver & enamel objects, as well as Oriental & Aubusson rugs, 19th-century paintings & modern French prints. Exhibition current.

December 9 & 10, 1:45 P.M. Parke-Bernet Galleries. A sale of precious-stone jewelry & furs from estates & private owners, including the property of Mrs. Leopold Stokowski & property sold to settle the estate of the late Frank S. Hartley, jeweler, by order of the executors. Exhibition from December 5.

December 11 & 12, 1:45 P.M. Parke-Bernet Galleries. A sale of English & other furniture & decorations from Mrs. Niles Trammell & other owners. Exhibition from December 5.

December 15, 1:45 & 8 P.M. Parke-Bernet Galleries. A sale of valuable books, manuscripts & broadsides from the libraries of the late Paul I. Feiss, Samuel Katz & others, including the second earliest known manuscript of the "Rubaiyat" of Omar Khayyam. Exhibition from December 5.

December 16 & 17, 1:45 P.M. Parke-Bernet Galleries. A sale of the second part of the Dikran Kelekian collection, including antique textiles, Near Eastern pottery, 13th- to 17th-century Persian metalwork & Chinese sculptures. Exhibition from December 12.

Film Note

A new Italian art film titled "Il Demoniaco Nell'Arte" ("The Demonic in Art"), with English narration by Arthur Knight, is based on the theme of the struggle between forces of good and evil in a period of mysticism and deep religious feeling. Based largely on the fantasy paintings of Peter Brueghel, Hieronymus Bosch, Matthias Grunewald, Martin Schongauer and other Flemish and German painters of the 15th and 16th centuries, the film is being distributed by Contemporary Films, Inc. It has been awarded first prize as the "best art film" at the Paris Short Film Festival and was a prize winner at the Woodstock Art Film Festival.

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Giacometti continued from page 17

secret of his art is an inward impressionism. He is perhaps the first artist to have understood that an impressionist method can be used to grasp the inner expression of things. His "impressions" and "reproductions" have nothing in common with optic truths, but are the result of a subjective perception.

This brooding obsession with the inner man may be the heritage of a race of mountain dwellers, isolated from human civilization. The Giacometti, Italian by origin, have been living for generations in Grison, on the southeast border of Switzerland. Alberto was raised in Stampa in the Bregaglia Valley, which opens to the south towards the Po and the rolling plains of a classical landscape, and is barricaded to the north by the Alps. Here he still goes every summer to paint, leaving his plaster-strewn studio till the fall. Spiritually, he has always faced south and sought monumentality, even though his art has so much of the subjective quality of northern art. His powerful, rugged men, which looks like a mountainside ravaged by ravines, might have been painted by Pacher, the Tyrolean master whose work blends an austere gothic tradition with the humanism of the Italian Renaissance. The head curiously suggests a Mantegna fresco, with its combination of a physical strength and spirituality.

Alberto's family has always been artistic. His father was a well-known Swiss landscape painter. One brother is an architect; the other, Diego, works with Alberto in Paris, and generally acts as his good angel, preserving his works from Alberto's self-deprecating moods and tendency to destroy them.

Alberto, who is now 52, began his artistic education in Geneva and then traveled extensively in Italy, studying the old masters. With the years his taste shifted towards the austere. He began by liking Tintoretto and now prefers the Italian "primitives," Cimabue and Giotto. He has moved from a taste for an ecstatic expression to a simple and clear monumentality. In 1922, he came to Paris and worked for three years in the studio of the sculptor Bourdelle. He soon revolted against the example of Bourdelle and entered the first phase of his own unique expression in sculpture, as one of the cubist coterie. Even when his inventions were most abstract, in sculpture, however, they retained an air of mystery and gave the sense that they had been excavated from some remote time and culture. As he developed, he turned to constructions of pure fantasy. Around 1930, his surrealist inspiration was so marked that he joined the group around André Breton and Max Ernst.

But the satisfaction which these largely cerebral inventions gave him was short-lived. His inspiration required some human reality. So he returned to the human model again, doubly determined to reconquer it. Proportions posed an almost metaphysical dilemma, the problem of adjusting the descriptive details of form to a totality of impression of the subject. He first solved the problem by creating tiny forms; he was able to realize his sensation of reality with completeness only on a minute scale. So minuscule were these figures that he carried them about in match boxes, and they often crumbled away as he worked on them.

From these tiny figures he graduated to long, attenuated forms—at once monumental and fragile. Recently, he has begun to paint again, and now alternates between painting and sculpture. His canvases and sculptures grow together in his studio. He develops his forms in paint out of a vibrating series of lines, never letting contour harden into explicit statement. In his clay sketches, on the other hand, he models more distinctly; the edges of his angular figures are sharply defined even as the impression of volume is reduced to a negligible quantity. At a certain point, as he builds up form, he gives his figures the shape and look of real figures—a kind of ghostly representational quality—but only in order to have a firmer skeleton under his hands as a future point of departure. As a final gesture, he takes up the brush since he believes that even in sculpture color must be employed to give life to form. At all times, there is at best an uneasy relation between Giacometti's sculpture and painting which he is the first to recognize. "I don't know what is happening," he says. "I find I can achieve depth easier in painting than in sculpture. My paintings get deeper, and the sculpture, shallower."

His little figures, each one so painfully created, have recently begun to compose themselves in groups and be unified by themes. The themes have no concrete content, but they appear to be born out of the pressure of some massive, inward experience. Their bizarre settings are still somehow steeped in rich associations from nature, so that the base of a sculpture piece can suggest a high plateau or a meadow clearing in the midst of a wood, with human figures standing a majestic guard over the landscape as if in obedience to some superior will. Curiously enough, these open compositions, in which every object takes its place perfectly, are composed "from the front." "I don't like to walk behind a piece of sculpture," Giacometti has said in conversation. "Why should I? I see you from the

front and know what you are like from behind. I never arrange my subjects from the side or the rear."

All his forms have a psychological as well as a formal impact. The bronze bases on which figures of girls rise in a row, and those bases on which figures seem to be stepping along paths that will never cross, not only create an envelope of space but also a psychological atmosphere in which gestures are frozen and movement immobilized. Some of these compositions have a private history for the artist. The familiar theme of the chariot with a goddess-like driver was apparently suggested a decade ago in a hospital when Giacometti, as a patient, saw his nurse appear, pushing a rolling bed table. These unpremeditated images emerge with such potency and such a sense of necessity that their realization is now much less of a problem. A few weeks ago a collector wished to commission some large relief doors and Giacometti was able to oblige without the usual agony. The sketches were ready in a matter of hours, and they remained unaltered in essentials in their finished version.

Giacometti today is a solitary figure in Paris, detached from movements, programs or manifestos. He has found no disciples, and his art shows no evidence of derivations in his period. He would be very unlikely to have followers since his art is a continuous, groping search. It is a search in the face of fundamental and apparently irreconcilable human and sculptural issues. "You have a knee-cap," he says. "I model it in plaster. It becomes a piece of plaster. How can it be both a knee-cap and a piece of plaster?" He appears almost tortured by such rudimentary problems of sculpture and by the fragmentary quality of his figures and their occasional grotesqueness. At such times he is likely to try to destroy them, and it is then that his brother comes to the rescue.

Among artists, Giacometti admires Mondrian particularly, for this per-

fectionism and his willingness to push his intentions to their utmost consequences. He also speaks warmly of Egyptian sculpture and prehistoric cave painting. In the immediate post-war period he would discourse on art at length in the cafés of St. Germain and could often be found fiercely defending his theories of art in the company of his good friend Jean-Paul Sartre at one of the tables of the Café Flore or the Deux Magots. His friendship with Sartre is one of long standing. Sartre has found in Giacometti's work a profound expression of artistic heroism, a superb example of the existentialist proposition that the modern artist must be *engagé* even against a background of despair. In Giacometti's case the despair stems from his mood of self-depreciation and his effort to achieve an absolute.

After his re-discovery by the existentialists, Giacometti became a center of attention and interest. Artists from all countries now knock on his door, and collectors seek him out. They are usually astonished by the primitive and ascetic arrangement of his studio and home: two rooms, one for work and one for living. No decoration is tolerated which might rob these cell-like quarters of space or light. He lives according to his own rhythm, working mostly at night. His recent marriage hasn't altered his irregular living and working habits. That total absence of compromise which is reflected in his life and in his work is also demonstrated in his face. He has a remarkable and unforgettable head. His usually bland expression can give way to sneering laughter. But he is never merely malicious or capable of pettiness. His fine head expresses a noble nature. "Une tête humaine," the French say, and that is their laconic but profound tribute to this fine spirit.

Herta Wescher, German art critic, lives next door to Alberto Giacometti on the rue Hippolyte Maindron in Paris. She is a contributor to various periodicals in Germany.

The Seurat Circle *continued from page 15*

Baignade, was an architecturally ordered design in which he utilized the impressionists' palette but in a more scientific way than the impressionists had employed it. It confirmed his conclusions that only pure colors should be placed upon a canvas, the juxtaposed spots of spectrum colors to be blended by the spectator's eye into a precise coloration of nature under the effects of light.

Seurat's intense preoccupation with space is felt in all of his paintings; it is immediately appreciable in such a canvas as *Les Grues et à*

La Percée which is included in this show. Here, through his grasp of atmospheric color, he brings a realization of the vast expanse of the sea, accentuated by a distant buoy, and of the illimitable sky above it.

His drawings, of course, deserve a chapter of their own. The early charcoal portrait of the artist, Amam-Jean, one of his close friends, is not only a brilliant pattern of light and shadow but also an amazing seizure of pictorial form. His many drawings in charcoal or crayon, stippled or carried out with an infinitude of fine



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The Seurat Circle continued

parallel lines through which radiance percolates, possess both authority and audacity.

Paul Signac had seen *Une Baaignade* and had grasped its significance. Of all the neo-impressionists, he was most closely identified with Seurat in his work and most thoroughly conversant with his aims. With Seurat, he formed the Society of Independent Artists, Seurat being its president and drawing many of his friends into the movement. Signac, who might be considered the publicist of the group, defined the principles of divisionism in intricate scientific terms.

Henri-Edmond Cross displayed less of a scientific temper than Signac, revealing a more emotional response to his themes. Using superimposed rectangles and fervid hues, he created glaring color oppositions that are often disturbing. In his *Coast Near Antibes*, however, simplified design and modulations of color are synthesized to create an impressive landscape.

Camille Pissarro, always drawn to experiments, joined the movement with his son Lucien for a brief period. Their canvases here seem rather a compromise between two theories. After leaving the group, Pissarro stated that he had gained much from it.

Matisse worked for a short time with Signac and Cross, although he was not affiliated with the movement. As a result of this association, he returned to the pure, bright color which he had abandoned. Vuillard also experimented with the divisionist technique, without allying himself to the group.

The other artists in close association with the movement contributed nothing of importance. Seurat was the only genuinely gifted artist among them, although his early death prevented the full development of his innate powers. His aim differed from that of his associates in that he desired to express ideas through the medium of nature, not to copy nature to reflect the sensations it afforded.

The present exhibition, assembled by John Rewald, is being held for the benefit of the Scholarship Fund of the Alliance Française. The admission charge is 60 cents.

A Dealer as Collector

[continued from page 14]
comes to mind with *The Bottle of Wine* of 1926, aglow with handsome blues and browns, yellows, reds and cream whites, and the throbbing colored *Red Tablecloth* of 1924, with its sweeping lines and black, classic cast posed against a mild, blue sky. And nestled among these famous pictures are happy surprises—a small,

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A Dealer as Collector *continued*

1913 *The Bird on a Branch*, almost Klee-like in its whimsy and inventiveness within the cubist idiom; a delightful *Four Fishes*, 1922, and a superb 1924 *Still-Life with Biscuits*.

Matisse stars with an opulent, 1923 *Checker Players*, alive with astonishing color juxtapositions and dynamic movements of space achieved by line and color and a multiplicity of stripe patterns. There is also a strong 1917 *Head* which reflects Manet's color and brevity; another glowing *Dancer with Tambourine*, and a little-known, intimate, quiet *Bedroom in Etretat*, of 1921.

Numerous Braque paintings add suaveness and luminosity to the wall. They dwell on heavily textured surfaces, sonorous, decorative colors, and graceful lines and forms. *Anemones* of 1925; *Still-Life with Music Sheet*, 1925; a handsome silver-grey, red and blue *Guitar* composition of 1930—one of the finest in the Braque group—and the *Studio* of 1939, are major examples.

Two fine Léger's; Bonnard's 1926 *Interior with Work Table*, and a golden-fleshed Renoir nude of 1910 complete the painting section.

One of the glories of the Rosenberg collection are the dozens of superb drawings, chiefly by Picasso, but including a remarkable, stylized Seurat, a terse group composition by Dauzier, and Renoir at his most ingratiating. Here, too, Picasso walks off with the laurels. Several brilliant pencil drawings of harlequins, a pencil drawing of Paul Rosenberg, a reclining nude and the brilliant *Fisherman*, rival Raphael and Ingres.

Paul Rosenberg, the son of a dealer in 18th-century French painting, and furniture, opened his first gallery back in 1897. He established his gallery in this country some 12 years ago, and in the course of this time some of the masterpieces which passed from the gallery into museum collections include Picasso's *Three Musicians* and *Girl Before a Mirror*, Léger's large *Luncheon*; *Three Women*, Ingré's *Mme. d'Haussonville*, Courbet's *La Toilette de la Mariée*, Degas' *Frieze of Dancers*, Gauguin's *Yellow Christ* and Van Gogh's *Starry Night*.

The exhibition is held for the benefit of the Lighthouse, the New York Association for the Blind.

Graves' Aviary of the Inner Eye *continued from page 14*

spaced at strategic intervals on a large ground) is not only one of Graves' best paintings but one of the best I have seen in a long time. The principle of composition involved here—tension achieved by an exactly calculated distribution of shapes—is the same as in such famous Chinese paintings as *Three Persimmons* at the Metropolitan Museum. At the same time Graves is much closer in

Los Angeles *continued from page 18*

it is to give a picture of the versatility characteristic of the pioneer. His painting (he had *his* show at the Pasadena Art Institute a few months back) is two-dimensional, non-objective and in major colors, with no timidity about red. The forms are sabertoothed: he is given to curved

spikes. The instinct is toward power. This austerity is balanced against naturalistic drawing. Feitelson belongs with the great decorators—the real space cadets—from Tintoretto to Orozco, who could build muscles without pulling against gravity. The bravura of his figure drawing is astonishing. He tends to dismiss this capacity, treating it as a by-product of his teaching, and transmuting this drive into other forms. But it is a splendid performance deserving some more organic expression. It does not disturb Feitelson to be department-

this oil to Western painting, to Matisse and some of our younger abstract impressionists than he is in any of his temperas. And much as I admire the latter, I would like to see him do more of these oils. He might be able to synthesize many of the virtues of Eastern and Western painting and I think he could inform such oils with the spirit he gives to his temperas: he is fine enough artist.



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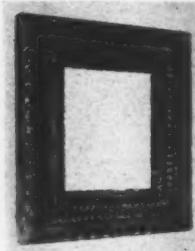
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On the Material Side by Ralph Mayer

About Legendary "Secrets"

I have discussed the subject of oil painting mediums previously in these columns and elsewhere, especially from the point of view of artists who wish to emulate some of the 16th- and 17th-century masters. In order to achieve the results they have in mind, they dilute their colors with a liquid medium, giving their paint a higher degree of fluidity without affecting its setting-up properties or its potential for directly brushed impasto effects. Some sort of universal standard of consistency for artists' oil colors in tubes must be maintained; painters may obtain special manipulative properties by modifying the basic, standard tube colors.

I have already observed that this standard of consistency (and none of the first-class tube colors, domestic or imported, deviate very far from it) became more or less established when our present improved factory methods were adopted, roughly 80 or 90 years ago. The types of painting then most generally in vogue were ideally served by this kind of paint. Perhaps the only significant difference in the older colors was a somewhat more fluid, less gelatinous consistency.

Various complex oil painting mediums have been proposed as the solution to the problem of those who seek the "lost secrets of the old masters." However, throughout the history of European oil painting, and the history of materials which parallels it, there runs a main current of traditional use of straight oil paints. Documentation and evidence point to the fact that most works of the past were painted with something very close to our own fine colors in tubes. These colors were used with round brushes, both pointed and blunt, of superlative quality, and they were thinned judiciously with a little turpentine or its equivalent. One notes, too, the occasional and sparing use of a simple oleoresinous glaze medium when some special effect was desired.

Apart from this trend, we have a confused and miscellaneous collection of recipes for more complex painting materials: varnishes, mediums, trade or coach-painters' expedients, and vehicles for fluent decorations and embellishments which were never intended to be used for permanent works of artistic pretensions. In the past, of course, artists made experiments, gathered recipes from obscure manuscripts and books, and sometimes entered them in their own notebooks. But such practices were originally developed in relation to problems, to confusions, and—even as far back as 200 years ago—to searches after "lost secrets." Earlier and more authentic writings give perfectly

clear accounts of the simple mediums of the older painters. The complex mediums almost always contain materials which have been condemned by chemists and technicians, and almost all of the "ancient" materials date from the late 18th century.

Every competent painter in the past had the same temptations: dozens of fugitive and impermanent pigments of vegetable and animal origin. He chose the permanent ones and rejected the bad ones, just as the painter of today rejects the brilliant but fugitive aniline colors. My contention is that the top-ranking masters did not use complex mediums, particularly in works that have come down to us in good condition, any more than the serious painter today uses every new proprietary medium that is offered. The painter is interested in new materials; he will try them out and experiment with them; but he will cling to the tried and tested for major works. Any museum restorer knows that the cleaning and rehabilitation of the average picture is routine (if that word can be applied to any aspect of such an intricate craft), but that the troublesome picture is the unusual one, generally the one that has a great deal of resin (hard or soft) in its makeup. (When I referred to an oleoresinous glaze medium above, I meant one containing a heavy-bodied, non-yellowing oil plus a very small quantity of simple varnish.)

This year, my beliefs were confirmed by a visit to the principal European collections, which gave me an opportunity to study far more than I can here. In the oil paintings of the admired artists of the past there are very few technical effects which cannot be duplicated out of the average paint box; even where a more fluent or fluid effect is wanted, I cannot see that any of the complex mediums that have been offered to painters produces better results than simpler means in skillful hands.

Rather than continue the 200-year-old search for the legendary "secrets" once used by painters, we should try to develop the very best medium we can create, regardless of whether it utilizes the traditional resins and oils of the 17th century and earlier, or the developments of the 18th and 19th centuries, or the synthetic products of our own age. We know exactly what properties our paint must have in order to meet the demands of brush manipulation, and survive the test of time. I believe that with a little more of the rational testing and research that goes on nowadays it will not be long before a superior sort of painting medium is ready for our use. A skillful painter could use it to duplicate the older techniques.

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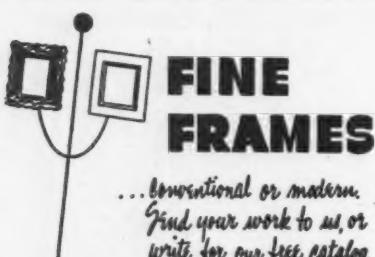
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Los Angeles

[continued from page 31]

Faiss has been trying to reach America since before the war. He was a pupil of Klee and Kandinsky, and he has much of the Bauhaus anatomy in his work, but he should not be seen as a disciple. Abstraction has finally triumphed over the realistic elements in his paintings, and organic form over the older geometry. Encaustic is his favorite medium, and his researches have added to its technical possibilities.

• Two other painters, showing currently, might not have painted quite as they do but for the existence of Klee and Kandinsky. Inez Johnston's paintings at the Kantor Gallery (through December 7) present a maze of linear subtleties, a compilation of free associations, when one looks into the matter, which might be a diagram of the memory mechanism. The artist seems the victim of fantasy and whim at any one point, but these paintings are most disciplined conceptions, organized with great carrying power.

Leonard Edmondson, at the Landau Galleries (through December 5), creates his own organic world which is closest to the vision seen down the eye of the microscope. Here an infinite variety of cells and polypedes appear to be growing at the expense of others. There is no forced analogy with larger, or human, organic form. The artist seems simply to have got the hang of this teeming cellular life, and his imagination teems along at the same pace.

Boston

[continued from page 18]

the other canvases by comparison seem overgenerous.

• At the Institute of Contemporary Art, the month is given over to "well designed objects available locally and appropriate for Christmas giving" as mentioned last month. The display includes the useful, the useless, and the gadget whose utility co-efficient usually varies according to its novelty. The more serious aim of the I.C.A., however, is beyond that of happy suggestion. This show marks the "rise of the importance of the designer in the 20th century."

• The Shore Gallery gives John Whorf a show at least through December 19, with a probable extension of closing date as his work usually commands unusual attendance. His work, in fact, is being shown for the 30th consecutive year in Boston and this is a sort of landmark-in-time for fidelity. His seascapes and edge-of-the-seascapes hold their glittering appeal of deftness in watercolor. It is strictly to be noted, however, that

[continued on page 36]



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Cincinnati, Ohio

COLOR LITHOGRAPHY 3RD INTERNATIONAL BIENNALE. Apr. 1-30. Media: color lithographs. Jury. Entry blanks due Jan. 1. Entries due Jan. 8. Write Print Department, Cincinnati Art Museum, Eden Park.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 44TH ANNUAL EXHIBITION. May 1-23. Avery Memorial Galleries. Media: oil, sculpture and print. Entry fee \$4. Jury. Prizes. Entry blanks due Apr. 24. Write Louis J. Fusari, Sec'y, P.O. Box 204.

Los Angeles, California

THIRD NATIONAL PRINT EXHIBITION. Apr. 26-May 14. Media: all print except monotype. Entry fee \$2. Jury. Prizes. Entry blanks due Mar. 22. Entries due Mar. 29. Write Dr. Julius Heller, Department of Fine Arts, 3518 University Avenue.

New York, New York

AMERICAN ARTISTS PROFESSIONAL LEAGUE GRAND NATIONAL COMPETITION. Apr. 3-19. National Arts Club. Open to members. Media: oil, watercolor, pastel and drawing. Entry fee \$4. Jury. Prizes. Entries due Mar. 31. Write Boylan Fitz-Gerald, AAPL Headquarters, 15 Gramercy Park.

AMERICAN WATERCOLOR SOCIETY 87TH ANNUAL EXHIBITION. Feb. 25-Mar. 14. National Academy Galleries. Media: watercolor and pastel. Entry fee \$5. Jury. Prizes. Entries due Feb. 11. Write Cyril A. Lewis, 175 Fifth Ave.

AUDUBON ARTISTS 12TH ANNUAL EXHIBITION. Jan. 21-Feb. 7. National Academy Galleries. Media: all. Entry fee \$4. Jury. Prizes. Entry blanks and entries due Jan. 7. Write Elizabeth Erlanger, 1083 Fifth Ave.

CATHERINE LORILLARD WOLFE ART CLUB. Mar. 15-31. National Arts Club. Open to all women artists. Media: oil, watercolor and sculpture. Entry fee \$4. Jury. Prizes. Entry blanks due Mar. 1. Entries due Mar. 12. Write Dorothy Drew, 448 East 58th St.

CITY CENTER GALLERY JANUARY SHOW. Media: watercolor. Jury. Entries due Dec. 18. Write Ruth Yates, 58 West 57th Street.

KNICKERBOCKER ARTISTS 7TH ANNUAL EXHIBITION. Feb. 28-Mar. 13. National Arts Club. Media: oil, watercolor, casein, graphic and sculpture. Entry fee \$5. Prizes. Entries due Feb. 24. Write May Heilom, 1915 Morris Ave., Bronx 53.

SERIGRAPH SOCIETY 15TH ANNUAL INTERNATIONAL SPRING EXHIBITION. Feb. 23-Apr. 19. Jury. Prizes. Write National Serigraph Society, 38 West 57th Street.

SMALL PAINTINGS QUARTERLY. Dec. 20-Jan. 9; Jan. 10-30. Media: all. Prize: one- and two-man shows. Bring entries Dec. 4, 5, 6. Write Eleven Arts Center, Lilliput House, 231½ Elizabeth Street.

SOCIETY OF AMERICAN GRAPHIC ARTISTS 38TH ANNUAL EXHIBITION AND 15TH ANNUAL MINIATURE EXHIBITION. Feb. 5-27. Kennedy Galleries. Media: intaglio, relief and photographic. Entry fee. Jury. Prizes. Entries due Jan. 11. Write S.A.G.A., 1083 5th Avenue.

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PENNSYLVANIA ACADEMY OF THE FINE ARTS 14TH EXHIBITION OF AMERICAN PAINTING AND SCULPTURE. Jan. 24-Feb. 28. Jury. Prizes. Entry blanks and entries due Dec. 21. Write Pennsylvania Academy, Broad and Cherry Streets.

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70TH ANNUAL EXHIBITION. Feb. 28-Mar. 28. L.D.M. Sweet Memorial Art Museum. Media: oil, watercolor and pastel. Entry fee \$3. Jury. Write Bernice Breck, 111 High Street.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION JANUARY EXHIBITION. Jan. 3-Feb. 3. Media: oil and watercolor. Entry fee \$3 dues; \$1 hanging fee. Jury. Prizes. Entry blanks due Dec. 23. Entries due Dec. 26. Write St. Augustine Art Association.

Sarasota, Florida

SARASOTA ART ASSOCIATION 4TH NATIONAL WATERCOLOR ANNUAL. Jan. 10-30. Jury. Prizes. Entry blanks and entries due Dec. 29. Write National, P.O. Box 1907.

December 1, 1953

Seattle, Washington

NORTHWEST PRINTMAKERS 26TH INTERNATIONAL EXHIBITION. Mar. 11-Apr. 4. Media: all print except monotype. Entry fee \$2. Jury. Purchase prizes. Entry cards and entries due Feb. 15. Write Clarence Harris, 316 N. 73rd.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 5TH ANNUAL EXHIBITION. Mar. 7-Apr. 4. For artists working in traditional or academic manners. Media: oil, watercolor and print. Entry fee \$3 for non-members. Jury. Prizes. Entry blanks and entries due Feb. 26. Write Mrs. Mary L. Keefe, Academic Artists Association, P.O. Box 1769.

SPRINGFIELD ART LEAGUE 35TH ANNUAL JURY SHOW. Mar. 7-28. Media: oil, watercolor, casein, pastel, gouache, print, drawing and sculpture. Entry fee \$4. Jury. Prizes. Entries due Feb. 24. Write Springfield Art League.

Wichita, Kansas

WICHITA KANSAS ART ASSOCIATION GALLERIES DECORATIVE ARTS-CERAMIC EXHIBITION. Apr. 11-May 11. Jury. Prizes. Entries due Mar. 16. Write Maude Schollenberger, 401 North Belmont Avenue.

Regional

Brooklyn, New York

BROOKLYN ARTISTS BIENNALE EXHIBITION. Mar. 10-Apr. 4. Open to artists residing or teaching in Brooklyn. Media: oil, watercolor, drawing, print and sculpture. Jury. Prizes. Write Department of Paintings and Sculpture, Brooklyn Museum.

East Orange, New Jersey

ART CENTRE OF THE ORANGES 3RD ANNUAL STATE EXHIBITION. Mar. 7-20. Open to New Jersey

artists. Media: oil and watercolor. Entry fee \$3. Jury. Prizes. Entry blanks due Feb. 17. Entries due Feb. 21. Write Lillian W. Althofen, 116 Prospect Street.

Omaha, Nebraska

MIDWEST 3RD BIENNALE EXHIBITION. Feb. 1-Mar. 28. Open to artists living in Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, Oklahoma, North and South Dakota and Wyoming. Media: painting, sculpture and graphic. Jury. Prizes. Entry blanks and entries due Jan. 26. Write Joslyn Art Museum, 2218 Dodge Street.

Pittsburgh, Pennsylvania

METROPOLITAN PITTSBURGH'S EDUCATIONAL T.V. STATION WQED EXHIBITION. Feb. 1-Apr. 30. Open to all artists receiving test signals from WQED in Jan. Media: oil, watercolor, drawing and print. Jury. Prizes. Write Anita Morgenstern, Station WQED, 5th and Bellefield Avenues.

Sioux City, Iowa

OIL EXHIBITION. May. Open to artists of Iowa, Minnesota, South Dakota and Nebraska. Jury. Prizes. Entries due Apr. 15. Write Sioux City Art Center, 613 Pierce Street.

Scholarships

ROME PRIZE FELLOWSHIPS. American Academy in Rome fellowships for work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Applications due Jan. 1. Write Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

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Where To Show continued

architecture or is scheduled to receive one, or who has the equivalent. Stipend of \$5,000 awarded on basis of solution of architectural problem. Applications must be filed by Feb. 1. Write Beaux-Arts Institute of Design, 115 East 40th Street, New York 16, New York.

Competitions

PLAYGROUND EQUIPMENT COMPETITION: Co-sponsored by the Museum of Modern Art and Parents Magazine. Prizes totaling \$2,000 plus royalties for designs of sculptural playground fixtures. Entries should be adaptable for parks, housing developments and school playgrounds. Entries due January

15. Write Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

CRANBROOK ACADEMY OF ART MEMORIAL SCHOLARSHIPS. Six memorial scholarships of \$750 are available to creative artists of outstanding merit. Applications will be received until Feb. 15. Write Cranbrook Academy, Bloomfield Hills, Michigan.

UNIVERSITY OF LOUISVILLE SCHOLARSHIPS. Students entering the university in February are eligible to compete for four to five tuition scholarships in painting, sculpture, history of art and other creative fields. Write Dean Hilda Threlkeld, University of Louisville, Louisville, Kentucky.

Boston continued from page 34

these seemingly quick renderings are not quickly worked out and that their freshness has survived far more than meets the eye. Whorf's self-imposed, rigid discipline carries the brilliant finish of his work though it is purposefully concealed.

• The Swetzoff Gallery exhibits Alcalay. Parisian-born but reared in Belgrade, Yugoslavia, Alcalay fled the Nazis to Italy, where his work has been shown in Rome and Venice. For the last three years, he has been in the United States and has concerned himself largely with cityscapes. The present show is called The Big City. His canvases, high pitched in color, shattered into planes, create an impact through well-managed force rather than through prettiness.

• The Robert C. Vose Galleries devote December to the oil paintings of Robert Bliss. He is a teacher-painter with a job in the Deerfield Art De-

partment and from school life come many of his subjects: youths busy at sport, or busy doing a lot of nothing, and pleasant landscapes opening out to wide horizons. The subjects lend themselves to the easy grace of brushwork and soft, clear color. The effect is curious, for these canvases radiate such pleasure and project their attitude so directly that they are more powerful than they at first seem. It is, indeed, good to find someone willing to persuade, rather than to stun, the observer.

• Boris Mirski Gallery offers a group show of its artists, as well as a Christmas sales show of pre-Columbian, classic and Oriental objects, along with some gothic paintings. Added to this mélange will be a new collection of African masks, a follow-up of last year's interesting showing. Though this menu is mixed, the quality is high, and approached from an art-without-epoch point of view, the offering is stimulating.

Coast to Coast Notes

Illuminations in Buffalo

Borrowed for the Christmas season from some of the famous collections in the world, 34 illuminated manuscripts and books are being exhibited at the Albright Art Gallery, Buffalo, N. Y., between December 5 and January 8. They are on loan from the Pierpont Library, New York; the Cleveland Museum of Art; the Walters Art Gallery, Baltimore; the Princeton University Library; the Philadelphia Free Library, and Buffalo's Grosvenor and Canisius College Libraries.

The gallery assembled the books and manuscript pages, with their miniature paintings, in the belief that while the sculpture, mosaics, stained glass and murals of that period present only a limited picture of the development of its art, the illuminated books present us with the continuous story of the painting of that time. The artists who worked on the manuscripts represent all the stylistic trends which influenced those centuries. The earliest piece in the exhibition is a fifth-century manuscript, and the latest is from the 15th century, when the first book was printed from moveable type. There are Italian, German, Irish, English and Byzantine examples, and the exhibits show clearly the inter-relation of the styles.

Tulsa, Oklahoma: Giving the Tulsa resident the rare opportunity to see the paintings which hang in the private homes

throughout the city, Philbrook Art Center has sought out the local modern art owned by collectors and borrowed it for an exhibition titled "Tulsa Collects". The show, which will be on view through December, includes works by such painters as Frank Duveneck, Alfred Maurer, Hans Moller, Sonia Sekula, Lyonel Feininger, Everso Model, Felix Ruvulo, Julia Thecla.

Baltimore, Maryland: The Walters Art Gallery in Baltimore has issued an illustrated catalogue listing Christmas gift items for sale. In addition to a number of Christmas cards taken from manuscripts and prints in the collection, there are casts of sculptures ranging from the fifth century B.C. to the gothic period. For information write Librarian, Walters Art Gallery, Charles and Centre Streets, Baltimore 1, Maryland.

Detroit, Michigan: Two thousand entries were submitted to the 44th annual Michigan artists exhibition at the Detroit Institute of Arts. From the submissions, 287 works by 240 artists were selected to make up the show that will remain on view through December 20. Of the artists whose works are included, 180 are from Detroit and suburbs, 60 from outlying points. A special feature of this year's exhibition is a memorial showing of the work of the late Carlos Lopez.

57th Street *continued from page 26*

unnatural attitudes, some of them menacing, others fragile and bewitched. (Hewitt, to Dec. 21.)—M. S.

HELENA DE ROCHE

In her first one-man show, this artist presents paintings carried out in such heavy impasto that they seem to be carved from the pigment. Relevance of forms and nice rendering of textures marks all the work. Outstanding is a large still-life in preponderantly creamy tones, this pallor relieved by a pyramidal cluster of pineapples, below which is a scattering of fruits. (Kottler, to Dec. 12.)—M. B.

HOLIDAY GROUP SHOWS

Davis

Assembled with the gift-giver in mind, this show offers original drawings within the price range of good reproductions. Artists who are represented include Ralph Rosenborg, Seymour Remenick, David Levine and Aaron Shikler. (To Dec. 12.)—S. F.

Galerie Moderne

Moderate sized works by the gallery's regular exhibitors are presented in a show titled "Christmas Omnibus." Pleasant under any Christmas tree would be one of Moura Chabor's charming, freshly designed Parisian vistas with an occasional poodle or childlike figure romping beneath the statuary. For those who like the hint of a moral with their art, there are Klee-like drawings by Wolfgang Roth or Burton Hasen's complexly arranged and compartmented paintings. Among the works which would appeal to a more conservative collector is Roland Oudot's handsome Brittany landscape, with a stormy mood and land's end atmosphere. Galerie. (Dec. 5-Jan. 15.)—M. S.

Grand Central, Vanderbilt

A varied group, this show which has been assembled for Christmas includes oils, watercolors of Paris, etchings and several sculptures. Notable among the sculptures is a Paul Manship bronze and one of Barye's ani-

mal studies. (Dec. 1-Jan. 1.)—F. S. L.

Hartert

French and American watercolors and drawings, in varied 19th- and 20th-century styles, make up this small holiday show. Among interesting items are Roger de la Fresnaye's black and white still-life; Pascin's tender portrait of a resting girl; Prendergast's seaside image, and Hervieu's surrealist charcoal. (Dec. 7-22.)—D. A.

Salpeter

New paintings by both gallery members and invited guests—mostly small and suitable for gifts—are included in this show. Diverse in style and technique, they range from expressionist watercolors by Charles Heidenreich to abstractions by Leo Quanchi. Others represented include Harold Baumbach, Sholam Farber and Sam Weinik. (Dec. 7-13.)—D. A.

The Contemporaries

A collection of outstanding lithographs, etchings and woodcuts make up the holiday exhibition for this gallery which specializes in prints. There is a notable group of lithographs by English artists—Colquhoun, Rothenstein and Vaughan. There are excellent engravings by Terry Haas, Ben-Zion and Andre Racz, and lithos by Arthur Flory and Nicholas de Stael. An additional feature is a small selection of sculptures by Jane Wasey and Peter Lipman-Wulf. (Dec. 5-Jan. 5.)—D. A.

Weyhe

In "Prints for Christmas" this gallery offers a wide range of contemporary work as well as leaves from early block books, and classical Oriental prints. Among the early woodcuts are a page from the Koberger Bible, one of the first printed bibles of the 15th century, and works from the Mustard Seed Garden series of Chinese prints. Contemporaries represented include J. L. Steg, Max Kahn, Eleanor Coen, Leona Pierce, Antonio Frasconi and Milton Goldstein. (To Dec. 19.)—D. A.

Artists' Bazaar

Lightolier's "Lumiframe"

"Lumiframe", a frame with built-in lighting, is being introduced to the public by Lightolier, Inc., manufacturer of lamps and lighting equipment. The frame is the feature attraction in the company's new gallery, where it is being shown in use this month with a group of paintings.

The frame has two fluorescent tubes set in its top and bottom moldings and covered with another strip upon which texture has been applied or incised. It is necessarily constructed of wide molding so that light can be directed at the painting. But since the covering piece deepens the

well in which the picture sits, the picture seems to function in a background space. It would appear, therefore, that these box frames are best suited to paintings in which the illusion of perspective is given. And for that reason, some of the paintings in the show, especially the semi-abstractions, are not the best choices for demonstrating the frame's advantages.

With the "Lumiframe", of course, there is the inevitable problem of electrical wiring which breaks up the wall-space. The prices, which start at \$60, suggest that these frames are intended for an art collector's finest treasures.

December 1, 1953



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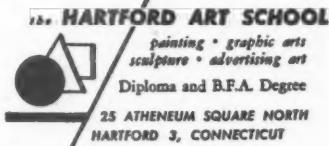
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Calendar of Exhibitions

AKRON, OHIO
Institute Dec. 6-Jan. 3: Art & Magic of Arnhem Lanell.
ALBANY, N. Y.
Institute Dec. 3-21: African Sculpture.
ANN ARBOR, MICH.
Univ. Museum To Dec. 20: Picasso.
ATHENS, GA.
Museum To Dec. 20: Florida Artist Group.
ATLANTA, GA.
Art Assoc. To Dec. 27: Hallmark Awards.
BALTIMORE, MD.
Museum To Dec. 27: Wurtzburger Coll.; To Jan. 3: Maryland Artists.
Walters Dec. 12-Jan. 31: Care of a Collection.
BIRMINGHAM, ALA.
Museum To Dec. 12: 8 Mod. Amer. Ptrs.; Pre-Columbian Art. Dec. 13-Jan. 2: Design From Britain.
BOSTON, MASS.
Brown To Dec. 12: Chi Kwan Chen.
Childs Dec.: Old & Modern.
Doll & Richards Dec. 7-26: S. Woodward.
Institute To Dec. 30: Design For Christians.
Mirski Dec.: Cont. Ptg., Drwgs.
Museum To Dec. 15: Japanese Art.
Shore Studio To Dec. 19: J. Whorf.
Vose Dec.: Amer. Ptg., Prints.
BUFFALO, N. Y.
Albright To Dec. 16: Patterer; Dec. 5-Jan. 2: Illuminated Manuscripts.
CHATTANOOGA, TENN.
Art Assoc. To Dec. 25: Built in U.S.A.
CHICAGO, ILL.
Arts Club To Dec. 31: English Ptrs.
Frunkin Dec.: Munch to Miro.
Institute To Dec. 13: Chicago Artists Annual; To Jan. 3: Japanese Prints.
Lawson Dec. 11-Jan. 3: Chicago Artists.
Main St. Dec.: Mod. European Ptg.
Mandel Dec.: Musarts Club.
Nelson Dec. 17: E. & J. Woolley.
Newman Brown Dec. 5-31: H. Peiper.
Oehischlaeger To Jan. 1: Cont. Amer. Ptg.
Stevens Gross To Dec. 23: H. Hult.
CINCINNATI, OHIO
Museum To Jan. 5: Cin. Annual.

CLEVELAND, OHIO
Museum To Dec. 13: Orozco; To Dec. 31: Burchfield.
COLORADO SPRINGS, COLO.
Arts Center To Jan. 11: H. Tovish, M. Pineda.
COLUMBIA, S. C.
Museum Dec.: H. Cook.
COLUMBUS, OHIO
Gallery To Dec. 26: Accent on Tradition.
DALLAS, TEX.
Museum To Jan. 3: K. Drerup; To Dec. 27: Young Collections.
DAYTON, OHIO
Institute Dec.: Ohio Printmakers.
DES MOINES, IOWA
Art Center To Dec. 10: Calif. Wcol. Society; Dec. 10-Jan. 10: E. Winter.
DETROIT, MICH.
Institute To Dec. 13: Mich. Artists; Dec. 1-2, 28: Willow Prints.
DENVER, COLO.
Museum Dec. 7-Jan. 10: 5th Annual Metropolitan.
FITCHBURG, MASS.
Museum To Dec. 14: L. Kupferman, R. Cobb.
FORT WAYNE, IND.
Museum To Dec. 31: The Christmas Story in Renaissance Paintings.
HARTFORD, CONN.
Atheneum Dec. 5-Jan. 3: Conn. Wcol. Soc.; To Jan. 10: Good Design.
HOUSTON, TEX.
Cont. Arts Museum Dec. 13-30: Art Rental.
Museum Dec. 13-Jan. 3: Cont. Ital. Prints.
KANSAS CITY, MO.
Nelson Gallery From Dec. 11: 20th Anniversary.
LINCOLN, MASS.
DeCordova Dec. 13-Jan. 31: New England Wcols.
LOS ANGELES, CAL.
Art Assoc. Dec.: Cont. Art.
Cowie Dec.: Amer. Ptg.
Hastfield Dec.: Fr. & Amer.
Kantor Dec.: Cont. Ptg.
Landau Dec.: Cont. Amer.
Lynch Dec.: Cont. Artists.
Museum Dec. 4-Jan. 16: P. Signac; To Jan. 10: Illuminated Manuscripts.

LOUISVILLE, KY.
Speed To Dec. 15: Gavarni Drawings; Stained Glass.
MANCHESTER, N. H.
Currier To Jan. 5: Sironi; To Dec. 28: Cont. Ital. Prints.
MILWAUKEE, WISC.
Institute Dec. 4-Jan. 17: Oriental & African Art; B. Gere, M. Nohl.
Milw.-Downer Dec.: Dan Lutz; Ptg. from Guggenheim Museum.
MINNEAPOLIS, MINN.
Institute To Dec. 27: Berthe Morisot and Her Circle.
Walker Center To Jan. 3: Useful Gifts.
MONTCLAIR, N. J.
Museum To Dec. 13: N. J. Wcols. Prints.
NEWARK, N. J.
Museum Dec.: Religious Tapestries, Old Masters.
NEW ORLEANS, LA.
Delgado To Jan. 10: "French Paintings of Five Centuries".
NORFOLK, VA.
Museum Dec.: Russian Icons.
OMAHA, NEBR.
Joslyn To Dec. 26: New Mexico Artists; Dept. of Smith Coll.
PASADENA, CAL.
Institute To Dec. 20: H. Lundeberg.
PHILADELPHIA, PA.
Academy To Jan. 3: L. Crowell; Art Directors' Ann'l.
Alliance To Dec. 31: Christmas Show. Blood, Inc. To Dec. 15: Brenner, Semple. Creative Dec.: Cont. Art.
De Braux Dec.: Cont. Fr. Ptg.
Donovan Dec. 4-Jan. 6: C. Metcalf.
Hendler Dec.: Mod. Ptg.
Lush To Dec. 12: Remeck.
Print Club Dec. 9-28: Phila. Printmakers Ann'l.; J. Baxter, F. Baxter, sculp.
PITTSBURGH, PA.
Arts & Crafts Center To Dec. 28: Pittsburgh Wcol. Soc.
Carnegie Dec. 4-Jan. 3: A. Avinoff.
PITTSFIELD, MASS.
Berkshire Museum Dec.: Nat'l Assoc. Women Artists.
PORTLAND, ME.
Sweat Museum Dec. 6-31: L. Sisson.
PORTLAND, ORE.

Museum To Jan. 3: "To Do With Toys"; Dec. 4-Jan. 2: Print Ann'l.
PROVIDENCE, R. I.
School of Design Dec.: 2 Sculptors.
RICHMOND, VA.
Museum To Jan. 3: Steinberg.
ST. LOUIS, MISSOURI
Museum Dec.: Woodcut Masters; Dec. 11-Jan. 4: Artists' Guild.
SAN ANTONIO, TEXAS
Witte Museum Dec. 13-Jan. 3: 15th Texas Ann'l.
SAN FRANCISCO, CAL.
Area Arts To Dec. 24: Cont. Bay Area Artists.
Cal. Palace From Dec. 1: Spanish Prints; Religious Prints.
De Young Dec. 4: Artists, Art Assoc.; Heimann: De Erdely.
Rotunda Dec. 3-Jan. 5: 50 Rotunda Artists.
Museum To Dec. 13: San Francisco Women Artists.
SARASOTA, FLA.
Ringling To Dec. 21: M. Hartley.
SEATTLE, WASH.
Museum Dec. 10-Jan. 3: M. Wiggins.
SIOUX CITY, IOWA
Art Center Dec. 5-Dec. 31: Everyday Art.
TOLEDO, OHIO
Museum Dec. 6-Dec. 27: Chinese Porcelain.
TORONTO, CANADA
Gallery To Jan. 10: J. W. Morrice.
TULSA, OKLA.
Philbrook Dec.: 20th C. Show.
UTICA, N. Y.
Munson-Williams-Proctor Dec. 6-27: Redon.
WASHINGTON, D. C.
Corcoran To Jan. 3: Area Annual.
National To Dec. 6: Cont. Amer. Indian Ptg.
Phillips Dec. 6-Jan. 10: Utrillo.
Wash. Univ. Dec. 3-31: von Huhn.
Watkins To Dec. 18: Orwen, Berkowitz, R. Kramer.
WILMINGTON, DEL.
Art Center Dec. 4-31: Delaware Artists.
WORCESTER, MASS.
Museum To Dec. 28: Cont. Ital. Prints; To Jan. 3: C. Hassam.

New York City

Museums

Academy of Arts & Letters (B'way at 155) Dec. 4-23: Drawings.
Brooklyn (Eastern Pkwy) To Jan. 4: Designer Craftsmen, U. S. A.; Mod. European Prints.
City of N. Y. (5th at 103) "Tides of Time"; "Distinguished Gadgets."
Cooper Union (Cooper Sq.) To Jan. 9: Puerto Rican Santos.
Guggenheim (5th at 88) Dec. 2-Febr. 21: Young European Painters.
Metropolitan (5th at 82) To Jan. 3: Art & Anatomy; To Dec. 13: Recent Print Accessions; From Dec. 18: American Painting, 1753-1954; From Dec. 19: Three Kings From Lichtenthal.
Modern (11 W 53) To Jan. 24: Young Amer. Printmakers; To Jan. 17: New Talent; To Jan. 4: Leger; To Dec. 27: Children's Toys.
Morgan Library (29 E 36) To Jan. 1: The Italian Manuscript.
Nat'l Academy (1083 5th) Dec. 3-20: Allied Artists Annual.
Natural History (Cent. Pk. W. at 77) To Dec. 31: Star of Bethlehem.
N. Y. Historical Society (Cent. Pk. W. at 77) Wintertime in Old New York.
Riverside (310 Riv. Dr. at 103) Dec. 6-27: 10 Women Artists.
Whitney (10 W 8) To Dec. 7: 1953 Annual, Cont. Amer. Ptg.; Dec. 9-31: Selection from Permanent Coll.

Galleries

A.A.A. (715 5th) To Dec. 19: A. Segovia; Dec. 7-24: J. Le Witt.
A.C.A. (63 E 57) To Dec. 19: D. Burliuk; Xmas Show.
Alan (32 E 65) To Dec. 24: C. Cloar; R. Knipschild.
Alphabet (216 E 45) to Dec. 31: Barbuska.
Argent (67 E 59) To Dec. 19: A. G. King.
Art Directors Club (115 E 40) Dec. 14-19: N. Y. Members.
Artisan (32 W 58) Dec. 7-26: B. Goodman.
Artists (851 Lex. at 64) Dec. 5-24: J. Alston.
A. S. L. (215 W 57) Dec.: Sale of Students' Ptg.
Babcock (32 E 57) To Dec. 31: Selected Small Ptg.
Barbiton, Little (Lex. & 63) Dec.: M. Walker-Smith.
Barzansky (644 Mad. at 61) To Dec. 7: P. Bosc; To Jan. 1: Xmas Ann'l.
Bennet (216 W 57) To Dec. 31: G. H. Baker (24 W 58) To Dec. 31: Isaacs.

Borgenicht (61 E 57) To Dec. 12: B. Reder; Dec. 14-Jan. 2: R. Rubin.
Cadby-Birch (21 E 63) To Dec. 12: G. Bouche.
Caravan (132 E 65) Dec.: Children's Ptg.
Carlebach (937 3rd) Dec.: Northwest Indian Art.
Carstairs (11 E 57) To Dec. 24: Church Window Designs; A. Girard Ptg.
Circle & Square (16 E 58) Dec.: Cont. Ptg.
City Center (131 W 55) Dec.; Ptg.
Coeval (100 W 56) To Dec. 12: R. R. Kaupelis.
Collins (200 E 56) To Dec. 19: Logsdon.
Contemporary Arts (106 E 57) To Dec. 26: "Priced for Xmas".
Cooper (313 W 53) Dec. 4-31: "In the beginning was the Word."
Coronet (106 E 60) Dec.: Mod. Fr. Ptg.
Creative (108 W 58) Dec.: Groups.
Crespi (205 E 58) To Dec. 12: E. Spiegel; Dec. 14-Jan. 2: C. Claeft.
Davis (231 E 60) To Dec. 12: Garlock, sculpt.; Dec. 14-Jan. 2: Xmas.
Delius (470 Park) To Dec. 15: Toulouse Lautrec.
Downtown (32 E 51) To Dec. 7: "Art in the Office"; To Dec. 31: Small Masterpieces.
Durlacher (11 E 57) To Dec. 12: Leonid. Duvene (18 E 79) To Dec. 19: 18th C. Fr. Ptg.
Eggleson (196 Mad. at 76) To Dec. 26: Emily Lowe Awards.
Eighth St. (32 W 8) To Dec. 31: Xmas Sale.
Enfield Designs (50 W 53) To Dec. 15: H. & B. Kassoy.
Faigl (601 Mad.) To Dec. 12: Vytlacil.
Ferragil (19 E 55) Contact F. N. Price.
Fine Arts Assoc. (41 E 57) Dec.: Fr. Ptg.
Fried (6 E 45) Dec.: Duchamp, Picabia, Friedman (20 E 49) Dec.: R. Petrocchelli.
Gallery East (7 Ave. A) Dec. 9-31: Graphics.
Galerie Moderna (49 W 53) Dec. 5-Jan. 15: "Christmas Omnibus."
Galerie St. Etienne (46 W 57) Dec. 8-31: I. Rothstein, sculp.
Galerie Sudamerica (866 Lex.) To Dec. 26: Ovaldo.
Ganso (125 E 57) To Dec. 12: D. Shapiro; Dec. 14-31: J. McClellan.
Grand Central (15 Vand.) Dec. 8-19: R. Mason; To Dec. 24: Xmas Gifts.
Grand Central Moderns (120 E 57) To Dec. 17: E. Edwards.
Hacker (24 W 58) To Dec. 31: Isaacs.

Hansa (70 E 12) To Dec. 7: Stankiewicz, sculp.; Dec. 8-24: F. Pasilis.
Hartart (22 E 58) To Dec. 31: Amer. & Fr. Drwgs., Wcols.
Heller (63 E 57) To Dec. 5: J. Wylie; Dec. 7-19: L. Bunce.
Hewitt (18 E 69) To Dec. 19: C. Blum.
Hirsch & Adler (270 Park at 47) To Dec. 11: L. Ury.
Hugo (26 E 55) To Dec. 31: F. de Verdura.
Jackson (22 E 66) Dec. 10-Jan. 9: Art for Xmas.
Jacobi (46 W 52) Dec. 8-26: C. Waugh.
Janis (15 E 57) Dec. 7-Jan. 2: Fr. Acquisitions.
Karlis (35 E 60) Amer. Artists.
Kaufmann (Lex. at 92) Dec. 6-22: Bennington College.
Kennedy (705 5th at 59) Dec.: F. L. Jacques.
Knoedler (14 E 57) Dec. 2-24: N. Caffe; 6 Centuries of Printmakers.
Kootz (600 Mad. at 58) To Dec. 12: H. Hofmann.
Korman (1835 Mad. at 69) To Dec. 12: W. Rogalski.
Kottler (106 E 57) To Dec. 12: H. De Roche.
Kraushar (32 E 57) To Dec. 19: P. Bacon.
Layton (197 Bleeker) To Dec. 25: Gift Ptg.
Levit (35 E 49) To Dec. 15: Lambert-Rucki.
Little (68 Grnchw Ave.) To Dec. 12: 16th-18th C. Drwgs.
Little Studio (600 Mad.) Dec. 7-19: C. Bailey.
Matisse (41 E 57) To Dec. 12: Miro.
Matrix (26 St. Marks Pl.) To Dec. 5: F. Montgomery.
Midtown (17 E 57) To Dec. 13: Z. Sepeshy.
Milch (55 E 57) To Dec. 5: Pleissner; Dec. 7-24: S. Laufman.
Nat'l Arts Club (15 Gram. Pk.) Dec. 2-20: Book Annual.
New Art Circle (41 E 57) Dec.: Group.
New (601 Mad.) Dec.: E. Baizerman.
Newhouse (15 E 57) Dec.: Old Masters.
Newman, Harry Shaw (150 Lex. at 30) Dec.: Early Amer. Prints, Ptg.
New School (66 W 12) To Dec. 9: A. Van Loen; Dec. 7-21: H. Sarason.
Newton (11 E 57) To Dec. 12: E. Bainbridge.
N.Y. Circ. Library of Ptg. (640 Mad.) Cont. Fr. & Amer.
Niveau (962 Mad. at 78) Dec.: Fr. Ptg.
Parsons (15 E 57) To Dec. 6: Reinhardt.

Passedoit (121 E 57) To Dec. 12: Nordfeldt; Dec. 14-Jan. 2: H. C. Smith.
Pen & Brush (16 E 10) Dec. 6-28: Prints.
Perdalma (110 E 57) Dec. 7-Jan. 1: Drwgs., Wcols.
Peridot (820 Mad.) To Dec. 12: R. Beck; Dec. 14-Jan. 9: T. Coat.
Perls (32 E 58) To Dec. 5: Soutine; Dec. 7-Jan. 2: Holiday Annual.
Portraits (134 E 57) Cont. Portraits.
Rahn (683 5th at 54) Dec.: Xmas Group.
Rienzi (107 MacDougal) Dec.: Groups.
Roko (51 Grnchw) To Dec. 9: C. Norman, B. Rosenquist.
Rosenberg (20 E 79) Dec.: Fr. Ptg.
Rosenthal (B'way at 13) To Dec. 12: N. Ramer.
Saiden (10 E 77) Dec.: Picasso, Toulouse-Lautrec.
Salmagundi (47 5th) To Dec. 18: Thumb Box Annual.
Salpeter (42 E 57) To Dec. 6: J. Kaplan; Dec. 7-31: Holiday Group.
Schaefer, B. (32 E 57) To Dec. 5: 3 Sculptors; Dec. 7-Jan. 2: D. Farr; Marguerite, sculp.
Sculpture Center (167 E 69) To Dec. 19: R. Cook.
Segy (708 Lex. at 57) Dec.: African sculp.
Seligmann (5 E 57) To Dec. 12: Fr. 17th C. Ptg.
Serigraphs (38 W 57) To Jan. 9: Xmas Group.
Stable (524 7th at 58) To Dec. 13: Burri.
Tanager (90 E 10) To Dec. 13: G. Orman.
The Contemporaries (959 Mad. at 75) To Dec. 5: A. Racz; Dec. 6-Jan. 2: Xmas Collector.
Tibor De Nagy (206 E 53) To Dec. 5: H. Jackson; Dec. 8-Jan. 9: L. Rivers.
Valentin (32 E 57) To Dec. 20: Picasso.
Van Dieman-Lilienfeld (21 E 57) Dec. 14-30: F. Franck.
Village Art Center (44 W 11) To Dec. 28: Children's Annual.
Viviano (42 E 57) Dec.: L. Jenkins, Mosaics.
Walker (117 E 57) To Dec. 5: K. Calahan; Dec. 12-Jan. 9: Old & Modern.
Wallace (70 E 54) To Dec. 12: R. Rowe; Dec. 14-Jan. 2: S. Sigaloff.
Wexler (794 Lex. at 61) To Dec. 19: Prints For Xmas.
Wildenstein (119 E 64) To Dec. 27: Seurat & His Friends.
Willard (23 W 56) To Dec. 12: M. Graves.
Wittenborn (38 E 57) To Dec. 26: R. Emhoff ("Punch").

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